

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

12 July

Dear Edith -

The Rome office of <sup>opened</sup> the Archives opened with great enthusiasm and excitement. Every one was most interested in the scope of the project.

We are having an excellent time despite the heat.

Hope your summer is proving to be relaxed and pleasant. Fondly

N. 315 - PITTURA ROMANA

Natura morta

Napoli, Museo Nazionale

Barbara and Larry  
Fleischman

Copyright by A. Martello Editore - Milano

AIR MAIL



Mrs. Edith G. Halpert

32 E. 51 Street

New York, N.Y.

U.S.A.

Printed in Italy

July 18, 1963

Mr. Theodore B. Filzwater,  
Director,  
Fort Wayne Art School and Museum,  
1026 West Berry St.,  
Fort Wayne 2, Indiana.

✓ ARTHUR G. DOVE - "Mars Yellow, Red and Green", oil on  
canvas, 18" x 24", dated 1943.

Lining of painting and restoration of  
surface as outlined in estimate of  
January 23, 1963.

\$175.00

MMW:mg  
COPY FOR DOWNTOWN GALLERY  
.....

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is he published 50 years after the date of sale.



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

July 17, 1963

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We are herewith informing you that unfortunately one of your remaining 6 loans to our circulating exhibition THE STIEGLITZ CIRCLE, the Arthur Dove, Untitled, 1929, oil on metal sheet, has suffered the following minor damages:

Scratch 1-1/8" long, down to metal, U.R.

Scratch 1" long, partly down to metal, in upper third of picture,  
left of center

Scratch 1-1/3" long, U.L.

We regret this very much, and would appreciate your advising us of your wishes as to the necessary restoration.

The exhibition THE STIEGLITZ CIRCLE is in our warehouse ready for dispersal, and we will return your 6 loans to you as soon as the restoration matter has been taken care of.

With many thanks for your generosity in lending so extensively to this exhibition,

Sincerely yours,

*Berit Potoker*  
Mrs. Berit Potoker

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

65 Grandview Avenue  
White Plains, New York  
22 July 1965

Mrs. Edith G. Halpert, Downtown Gallery  
33 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I'm sorry to hear you will be unavailable until  
September. I will be most interested in speaking  
with you then, but am afraid my thesis will be in  
final form by that time. Because of the probability  
of my moving from the New York area in September, and  
the commencement of teaching duties in the fall,  
I must set that deadline.  
I look forward to our discussion, whatever  
the date.

Sincerely



John Weichsel



July 24, 1963

Mr. Dalzell Hatfield  
Dalzell Hatfield Galleries  
Ambassador Hotel  
Ambassador Station Box K  
Los Angeles 5, California

Dear Dal:

Well, well! It has been a mighty long time since I have heard from you and took it for granted that you forgot this old, old friend.

Naturally, you know I will be very happy to cooperate with you and you may borrow any painting from the exhibition at Gump's which you think will fit in with your plans. Also, if there are any other artists on our roster (see names listed below) whom you would like to add, I will be glad to make a quickie selection and have them shipped to you via air express, but you will have to let me know immediately - by return mail or telegram - as I am leaving for California about the 2nd or 3rd of August and will have to make the selection for you by "hand" and by making a special trip to New York since the Gallery is closed during July and August. From past experience, I know that Santini Brothers do a quick packing and shipping job. In any event, let me hear from you by air mail, special delivery at my Summer home. The address is: Eden Hill Road, Newtown, Connecticut.

I am sorry but I will not stop off in Los Angeles at this time, but perhaps I can coax you and Ruth to visit me in Santa Barbara where I expect to be at the Santa Barbara Biltmore from August 3, p.m., through August 6. I would love to see you.

Best regards,

EGH:s

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission in both sales and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

37

I. M. SCHWARZKOPF, INC.  
110 EAST 42ND STREET  
NEW YORK 17, N.Y.  
OXFORD 7-0266

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.


August 1, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Conn

Dear Mrs. Halpert:

Enclosed is a letter and check for \$20.77 from Osrow Products Company, Inc.  
towards the repairs on your refrigerator. I suggest you spend it wisely,  
not for any more defrosting gadgets.

Best regards,



Irving M. Schwarzkopf

IMS/pve  
Encl.2



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or researcher is living, it can be assumed that the information may be published 60 years after the date of sale.

Santa Barbara

Sunday, July 21

Dear Edith,

The best intentions, and all that! I meant to write days ago, but involvements in Baltimore were too preoccupying, alas. Now I'm just back in Santa Barbara.

The point is to tell you how very much I enjoyed my visit with you at Newtown. Your place has tremendous appeal; I envy such a charming retreat from the rest of the mad world. And of course your inimitable loven gives it just that living quality which makes it a place you want to be, not just glance at and pass on. I hope your method of holding off potential guests is as effective as you think! And what a table, madam! From the most excellent borscht (spelling?) on through to the superb chocolate soufflé, it was all very gourmet and worth going twice the distance for. Your guests, too, I greatly enjoyed and I wish in your next letter you'd send me their names spelled out, and address, too, s'il vous plaît.

Enclosed is a poor copy of my poor typing of the catalogue preword. If anything is badly shown, please call me collect at once. I've tried to keep it simple and to avoid being pedantic. I hope you'll find it OK, though it's certainly no literary masterpiece. But was apologetic, by the way. I'll keep this piece "for the record" if you're kindly send it back.



ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

July 30, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

A belated note to say how grateful I am, and was, for your immense cooperation and generosity in making so many fine paintings available in our "first wave" of American modern painting show. We are all hard at work completing the catalogue list, and loan letters for supplementary paintings by Spencer, Demuth, Sheeler and Hartley have already gone out to the Whitney, to Williamstown, the Museum of Modern Art, The Philadelphia Museum, the Columbus Gallery, and to Milton Lowenthal, among others. I am sure we shall have, finally, a splendid show, thanks mainly to you.

Time is short, so there are a number of things that must be managed rather quickly, to meet an early September printing deadline. Most important is some biographical information and documentation for the catalogue of your gallery, and, I do hope, a statement (long or short, as you wish) by yourself to serve as an introduction. I am asking Tom Garver to see you, at your convenience, around mid-August in Newtown to get this material. I don't think I'll be able to get up to Connecticut, although I would like to plan one more trip in August to the gallery, to refresh my eye on a few of the key paintings that I plan to discuss.

I shall be sending today a note to Marin with a list of a few additional photographs we will need for our catalogue. Since they all have been made in New York, it shouldn't be too difficult to get copies.

I shall keep you in close touch with the show's progress, and don't forget, too, that we are counting on you to come up and kick off the show with a talk.

With all good wishes,

In haste,

Sam Hunter

SH:mc

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



photo

July 22

Dear Mrs. Halpern:

I phoned the  
Gallery & Marin told me I should  
write you —

I am doing an  
article (deadline Aug 1) for Art  
in America in which I discuss  
the question of humor in art. I  
would like a reproduction of one  
of Bob O'Sborn's serious drawings  
for this; the idea being that  
humor cannot be static & in  
many works moves from humor  
to tragedy back & forth. O'Sborn's  
drawings of Chaplin <sup>(unless you have better example)</sup> are an  
example.

Could you get such a  
photo to me within the next 10  
days? I hope so. & in any case



FINE ARTS DIVISION  
SANTINI BROS., INC.  
449 WEST 49th Street  
NEW YORK 19, N. Y.

Ref: Collection of Edith Halpert

<u>BOX NO.</u>	<u>DIMENSIONS</u>	<u>CUBE</u>	<u>WEIGHT</u>
1	69 x 77 x 30	94	600 lbs.
	<u>ARTIST</u>	<u>TITLE</u>	
S-1	George Morris	WALL PAINTING	
S-2	Herbert Katzman	BROOKLYN BRIDGE, 1951	
S-3	Hyman Bloom	CADEVER, 1953	
S-4	Stuart David	POCKADE	
S-5	Edward Stasach	COLD PACIFIC	
S-6	Yasuo Kuniyoshi	CIRCUS GIRL RESTING	
2	54 x 64 x 25	50	390 lbs.
S-7	Abraham Rattner	CRUCIFIXION IN YELLOW	
S-8	Ben Shahn	WORLD'S GREATEST COMICS	
S-9	Samuel Halpert	APRES LA SIESTA	
S-10	Isami Doi	GATEWAY TO THE BLUE	
S-11	Bernard Karflot	MAKING MUSIC	
3	51 x 59 x 33	58	458 lbs.
S-12	Walter Meigs	ICE STORM	
S-13	Arthur G. Dove	SNOW ON ICE	
S-14	Max Weber	TRIO	
S-15	Stuart Davis	HOT STILL - SCAPE FOR SIX COLORS	
S-16	Yasuo Kuniyoshi	THINGS ON IRON CHAIR	
S-17	Yasuo Kuniyoshi	LITTLE JOE WITH COW	
S-18	Jonah Kinigatin	MASK OF THE RED DEATH	
S-19	Leon Goldin	TOMB FIGURE	
S-46	Ben Shahn	HOMMAGE TO HELION, 1951	
S-47	Jacob Lawrence	AT THE PLANO	
4	56 x 58 x 34	64	472 lbs.
S-20	Abraham Rattner	TABLE STILL LIFE	
S-21	Tseng Yu-ho	HAWAII	
S-22	Ben Shahn	FAREWELL	
S-23	Lyonel Feininger	CHURCH	
S-24	C. S. Price	ABSTRACTION #11	
S-25	Jack Levine	THE OFFERING	
S-26	Ben Shahn	ALPHABET	
S-27	Stuart Davis	CAFE PLACE DES VASGES	

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 19, 1963

Mr. Lewis P. Cabot  
Water House  
West Manchester, Mass.

Dear Mr. Cabot:

Thank you for your letter addressed to "Dear Sir". This reminds me of an early incident in my career when a foreign artist was persistent about becoming a member of the Gallery Roster. After addressing me as Mrs., Madam, The Honorable, he finally ended up with Edith G. Halpert, Esq.

Getting back to business, I want to acknowledge the receipt of the DOVE watercolor (delivered by Boston Truck) and your check for \$500. A receipt bill for the latter will follow.

Since the Gallery is closed during July and August, and I know nothing about the Credit and Debit Department, I will let you know whether the figure you mentioned to us is correct. The bookkeeper will return in September and write you accordingly. Meanwhile, my best regards to you and Mrs. Cabot. I hope you have a grand summer and that I will have the pleasure of seeing you early in the fall.

*will*  
Sincerely yours,

EGH:mel





THE UNIVERSITY OF ARIZONA  
T U C S O N

UNIVERSITY ART GALLERY

OFFICE OF THE DIRECTOR

July 24, 1962

Dear Mrs. Halpert:

We are planning a major showing of John Marin's paintings for the spring--February 9 through March 10, 1963--and would be grateful for your help in making it genuinely representative of his work. Both Dr. Helm and Dr. Wight suggested that we contact you especially in this regard.

Several museums, among them the McNay Art Institute in San Antonio, the New Britain Museum of American Art, the Metropolitan, the Newark Museum, San Francisco Museum of Art, Columbus Gallery of Fine Arts, the Roswell Museum, have indicated their willingness to cooperate with us. We have been in touch with the Art Institute of Chicago, the Museum of Modern Art, and the Whitney Museum, and are anticipating loans from them, also. There are, besides, four Marin watercolors in Arizona, three here (one in our Gallagher Collection, as you know), and one in Tempe.

We have asked so far for approximately 40 watercolors and six oils. Each painting we are promised raises our enthusiasm, and we feel we are well on the way to bringing to Tucson the most comprehensive Marin exhibition the Southwest has had an opportunity to see. We want to assure this, and especially wish to include his oil paintings. We would, in fact, like to include about 15 more watercolors and 15 to 20 more oils. Our galleries are large enough to accommodate these well.

Certainly, we wish this exhibition to indicate as fully as possible the breadth of Mr. Marin's painting vision. May we borrow from your collection? And will you suggest other lenders, museums or private individuals, whom we might approach? We will be prepared to receive paintings at as early a date as is convenient to the lenders, and will, as a matter of course, assume all packing, shipping, and insurance costs.

We shall look forward hopefully to your reply.

Sincerely yours,

William E. Steadman

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East Fifty First Street  
New York, New York

WES:pn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



## POSES INSTITUTE OF FINE ARTS

Brandeis University, Waltham 54, Massachusetts

July 11, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I am delighted you feel a collaboration is possible at such short notice on a show of your early American moderns. Our open dates here are October 4 through November 11, and we can either do a small show in the top gallery of about 30 paintings, or, if the material warrants it, make available the entire museum, and show from 70 to 90 things. Since time is short, and we will not be able to supplement your loans by going to other private collectors or institutions, I imagine the smaller exhibition is more practical. By the way, its opening will coincide here with a large academic convocation, and the awarding of various honorary degrees, celebrating the University's fifteenth birthday.

I have in mind a show covering the period from the Armory show perhaps to the early twenties, of the following: Weber, Hartley, Dove, Marin, Demuth, O'Keefe, and possibly Davis. I am sure that we can make the selection from your albums of photographs, and I would like to plan to meet you at the gallery with my assistant, Tom Garver, sometime before July 29. Unfortunately, I am teaching from the 29th to August 3, and then go to East Hampton until after Labor Day. I would like to settle the selection, and have the catalogue ready for the printer in early September to make our deadline.

Although the catalogue will be modest, I would like to write a note about the Downtown Gallery, and include a statement by you, or any other documentation you may feel would be appropriate.

Do let me know with a collect call when you would like to meet in New York. I can get down to town at very short notice, in the next two weeks, but with some difficulty after that time.

With all good wishes for a pleasant summer,

Sincerely,

Sam Hunter

SH:mc  
cc: Downtown Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 31, 1963

Miss Alice Nash  
90 Charles Street  
New York 14, N. Y.

Dear Miss Nash:

As the Gallery is closed during the months of July and August, your letter, which was forwarded, did not reach me until two or three days ago.

If you had made no other commitments by early September when we reopen, I should like to have a chat with you then. At the moment my plans are somewhat confused. As a matter of fact, I'm off on a trip as of Saturday.

Sincerely yours,

EGH:mel



POL

LITA

July 30, 1963

Mr. Frank E. Hurd, Investments  
9640 Santa Monica Boulevard  
Beverly Hills, California

Dear Frank:

I was delighted to talk with you and I am really  
looking forward to visiting with you and the family.

I have just made arrangements to arrive in Santa  
Barbara late afternoon August 3, and from the letter  
I received from Jim Foster, the Director of the  
Museum, my schedule is mad but I'm writing today to  
cancel out some of the festivities. Unfortunately,  
I cannot get anyone to understand that I see people  
16 hours a day, seven days a week and when I arrange  
for a lecture, I want to have some energy to climb  
the stairs to the dais. However, I will be delighted  
to spend some time with my old friends. I will be at  
the Biltmore Hotel and can be reached there. Will  
you phone and let me know whether you and your wife  
would like to attend the lecture and the reception  
following--and the evening of the sixth. I will  
look forward to seeing you. Incidentally, John Marin  
advised me that the book arrived at the Gallery. I  
am most grateful and will let you know my reaction  
after I have the opportunity to read it.

Sincerely yours,

EGH:mel



August 1, 1963

Mr. William Zorach  
Robin Hood, Maine  
(via Bath)

Dear Bill:

Half of my "vacation" has gone and I am still very weary, as the correspondence is forwarded from the Gallery daily and there is no one to give me a hand. However, it is much more pleasant in Newtown than in New York, although the weather today has been less than ideal with much rain and excessive heat. *date*

I'm off for California on Saturday, weather permitting, for a short lecture tour and maybe some safety, but will be back in about ten days.

Meanwhile, now that I have made arrangements for repainting the Gallery, I want to make sure that we will have some hot numbers for our 38th Annual opening exhibition and I am writing to ascertain what masterpieces you have hacked out. Please let me know by the middle of August what I may expect as we must make this the greatest show now that the Gallery's nickname is "The Tiffany of American Art"--a propos of the advent of the Marlborough Gallery referred to by the same newspaper man as the high-priced Sears Roebuck. I hope that you and Marguerite are behaving yourselves and are resting rather than flitting like two young butterflies. Do take care of yourselves.

Affectionately,

EGH:mel



July 23, 1963

MUSEUM OF FINE ARTS  
BOSTON

DEPARTMENT OF PRINTS

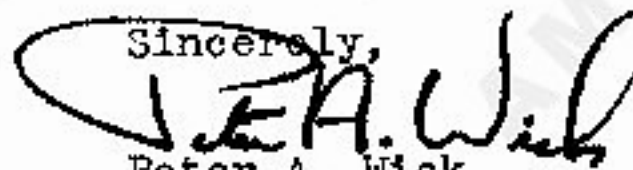
Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

I wonder if you would be kind enough to give me the address of Marcel Duchamp. Jack Sweeney, brother of J.J., who has the poetry chair at Harvard, casts some doubt on the identification of Marcel Duchamp in the Demuth water color, The Purple Pup. I thought I would send the artist a photograph and he can supply his own identification, perhaps even some of the other participants.

With kind regards.

Sincerely,



Peter A. Wick  
Assistant Curator

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



July 24, 1963

Mr. George A. Douglass, Jr., Director  
Fine Arts Conservation Laboratories, Inc.  
305 East 47th Street  
New York 17, New York

Dear Mr. Douglass:

Thank you for the report you sent in relation to the painting entitled, Colossal Luck, by Harnett.

As I advised your representative when he called at the Gallery to discuss this painting, as well as that by Charles Sheeler, the Harnett was borrowed for a traveling exhibition and, at my request, was protected with plexiglass by the American Federation of Art. From past experience, I know that when a glass, or plexiglass, is placed directly on the surface of a painting it suffers considerably and certainly during a period of more than a year when the picture traveled on a tour of many museums. Having had the Harnett in my apartment for a good many years, I am convinced that discoloration has taken place. There is a bloom on the picture and even in comparison with the photograph in our records there is considerable change in the color and the surface.

Since we have put through a claim to the Federation, which reported this to the insurance company, the report should include the further details because knowing the so-called "experts" the adjustors use, we will be held liable for the entire restoration cost and I certainly don't intend to undertake this by any means. When it left the Gallery it was in an entirely different condition. Again, because I was exposed to the picture until almost the moment it left for the tour, I am very certain that many of the changes took place in the course of the travel. Thus I would like to have it re-examined, and an adjusted report sent to me. In any event, I will not commit myself to this expense until I have had word from the Federation or the insurance brokers. Meanwhile you may go ahead with the restoration of the Sheeler painting as Albert R. Lee & Co., Inc., has accepted full responsibility for the damage and has approved the restoration expense.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Q  
cd  
7/29

1201 LAS ALTURAS ROAD  
SANTA BARBARA, CALIFORNIA

July 16, 1963

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am writing to you for information about the Broderson painting from the collection of Dr. and Mrs. MacKinley Helm of the above address.

First, since Dr. Helm's death in April, it has been established that the collection is not to be part of his estate. Therefore, payment for the sale of the Broderson is to be made to Mrs. Helm (Frances H. Helm).

As Mrs. Helm's secretary, I must submit a six-month tax report to her trustees this month. Would you please tell me what amount is due her for the sale of the Broderson and when the check will be sent? I must declare this amount as income.

I have talked to Mrs. Ankrum and she thinks she has not been paid for the picture but if there has been some mix-up, please let me know.

Thank you.

Sincerely yours,

*Anna Gillespie*

(Mrs. John Gillespie)

Order to publishing information regarding sales transactions, manuscripts are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 29, 1963

Edith Gregor Halpert  
The Downtown Galleries  
32 East Fifty-First Street  
New York 22, New York

Dear Edith:

As I have a semi-sabbatical leave coming up next spring, I have applied for a Guggenheim, alleging that I could, and should, do an exhibition of contemporary European art, with catalogue. The emphasis would be on the critical text, so this would be primarily a writing project. To do this, I must, of course, go abroad.

I have taken the liberty of giving your name as a reference since you know something of my record for exhibitions with publications on the lengthy side. I hope you don't mind writing a word for me if you happen to be approached.

Ever cordially,



Frederick S. Wight

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



July 20, 1963

Mr. James W. Foster, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Jim:

I think I shocked my psychoanalyst friends with my exuberant greeting on your arrival. They both remarked that they didn't know I had it in me. Obviously my image changed and they will have to start from scratch about their personal construction of it. But it was really great to see you and I look forward to my Santa Barbara visit.

After they left, I read with great care, the introduction by Bartlett Hayes. Introduction to what? Frankly I think it is the most fascinating thesis and would certainly earn a Ph.D.

Thank you and Tom Howe for omitting this from the catalogue. Since you paid for this philosophical treatise, I am returning it to you but reluctantly. However, I will try to have a copy typed off for future reference. It will learn me to collect works of art or while the collection is in Santa Barbara, do you think we can have a quicky auction so that I can spend the rest of my days in Las Vegas. I did make the jack-pot in Reno some years ago where I was not getting a divorce.

Affectionately,

P.S. The next time I'm in New York, I will send you the Man Ray photograph of my black satin coat.

P.S.S. Just received a list from Santini Brothers and learned that my collection weighs two tons 917 pounds. How about that.

EGH:mel

so that their estates and works of art are disposed of in the manner which they desire.

If you would like to distribute copies of this Memorandum to artists represented by you, please telephone and let me or my secretary Miss Irby know how many copies of this Memorandum you wish and we will mail that number to you.

July 23, 1964

Ralph F. Colin  
Administrative Vice President

RFC:ji A735  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Crum*

July 19, 1963

Mr. Gudmund Vigtel  
Head of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N.E.  
Atlanta 9, Georgia

Dear Mr. Vigtel:

Who, I ask, is relaxing? However, it is much more  
pleasant dictating outdoors beneath a spreading  
maple tree (no chestnuts) than at the Gallery, even  
with its air-conditioning.

This is one time I am stumped. Frankly I have  
never heard of Nathan Chaikin. I have looked through  
a number of earlier print catalogues and have found  
no such name. May I suggest that you write to Bill  
Lieberman at the M. O. M. A.

I'm so delighted that you found an old friend--  
meaning the Zorach VICTORY and the recent find of  
the Weber. The Regensteins are delightful people  
and in my conversation with Louis, I know he is  
greatly impressed with you, and should be most  
helpful in spreading his enthusiasm for the benefit  
of the Museum and the town.

My best regards.

Sincerely yours,

*Louis*

ECH:mel

July 31, 1963

Mr. John J. Gordon  
Whitney Museum  
22 West 54th Street  
New York, New York

Dear Jack:

I tried to reach you two or three times  
at your Connecticut address but failed.

Thus, I'm enclosing two letters which  
are self-explanatory. I will phone you  
on Friday and perhaps you might have  
dinner with me and Jim if you are both  
available. In any event, you will hear  
from me.

Sincerely yours,

EGH:mel

view to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



July 20, 1963

Mr. Saul Brodsky  
Hudson Painting &  
Decorating Co., Inc.  
271 Madison Avenue  
New York 16, New York

Dear Mr. Brodsky:

Many thanks for sending me the estimate--which  
was forwarded to me at my summer home.

Just two days ago I got a nibble on the house  
and hope that I can close the deal even at the  
reduced figure offered. If not, I will get in  
touch with you when I return from California  
about the 10th of August. Meanwhile, if there  
is any charge for preparing the estimate, I will  
be glad to take care of it as I am so completely  
uncertain about the future plans.

Sincerely yours,

BGH:mel

for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search, whether an artist or  
purchaser is living, it can be assumed that the information  
has been published 60 years after the date of sale.

LOANS FOR "MODERN AMERICAN PAINTING: THE FIRST WAVE"  
FROM MUSEUMS AND PRIVATE COLLECTORS

Columbus Gallery of Fine Art:

Charles Sheeler: Lhasa, 1916

Williams College Art Museum, Williamstown, Massachusetts:

Susan Street: Trees and Barns (Bermuda), 1917

Mr. William H. Lane, Lunenburg, Massachusetts:

Charles Sheeler: Landscape, 1915

Mr. Milton Lowenthal, New York:

Charles Sheeler: Americana, 1931

Philadelphia Museum of Art, Philadelphia, Pennsylvania:

Charles Sheeler: Church Street El

Flower Forms

Rhode Island School of Design, Providence, Rhode Island

Charles Demuth: Gloucester, 1919

Museum of Modern Art, New York:

Charles Demuth: Acrobats, 1919

Whitney Museum of American Art, New York:

Marsden Hartley: Forms Abstracted, 1913

Spencer: Seventh Avenue, 1917

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



R  
B

ad  
7/79

920 Cum Creek Rd.  
Media  
Pa.

Dear Sirs -

Some years ago my husband  
and I purchased from you a  
drawing of a boy's head - ink  
on paper, by Ben Shahn. The  
Philadelphia Museum is borrowing  
it for a show this fall and we  
would like to be able to give  
them the exact title of this  
work and the date. I would

# GUMPS

Agents in:

AGRA  
BANGKOK  
BARCELONA  
COPENHAGEN  
FLORENCE  
HONG KONG  
LISBON  
LONDON  
MADRID  
MANILA  
MUNICH  
PAPEETE  
PARIS  
RANGOON  
TAIPEI  
TEHERAN  
TOKYO  
VIENNA

7/23/63

Mrs Edith Halpert  
Eden Hill Rd.  
Newtown, Conn.

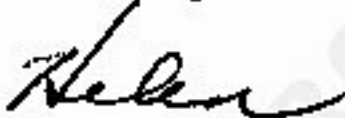
Dear Edith:

The Dove exhibition is really beautiful, and I think you would approve with the installation. Sorry I can't report a great number of sales, but I am pleased with the traffic in the gallery. Perhaps one of the things that I am most happy about is the attendance and pleased reaction of the artists here in the area. Enclosed are two reviews. Art Forum is doing a review but it will not be out until next month. I intend to keep quite a number of Dove paintings up during the month of August. We will move them from the main gallery into the inner gallery, so the whole installation should look very good when you are here.

You are still planning on coming to Santa Barbara and San Francisco aren't you? I have just had the brakes relined and the transmission overhauled on my car to insure a smooth, safe, ride for you back to San Francisco. Hope you have had the chance to rest, and get some sun.

Look forward to hearing from you, and to seeing you soon.

Sincerely,



Helen Heninger

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 31, 1963

Mrs. Jean Lipman  
Art in America  
635 Madison Avenue  
New York 22, N. Y.

Dear Jean:

I hope you will forgive me for being remiss. Closing the Gallery and carrying on with all the mail forwarded to me in Newtown just made it impossible to write the article I was so eager to do. Can it appear in a later issue? If so, I promise to come through eventually, as the theme (forgeries) is vital today.

At the moment I am getting ready for my trip to California where I have two lectures, etc., but will be back after the middle of August and hope that you and Howard will drive up to Newtown to see me. Best regards.

Sincerely yours,

EGH:mel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1963

Mrs. Fred Trotter  
Kahuka Plantation Company  
Kahuku, Oahu  
Hawaii

Dear Mrs. Trotter:

Your letter addressed to the Gallery was  
forwarded to my summer home.

I am very pleased that you too are a Del  
enthusiast.

If you decide to keep his painting entitled  
KAUAI PROFILE #2, priced at \$600, we will be  
glad to arrange a time payment plan to suit  
you. The customary first installment is 20%  
of the purchase price--in this case, \$120.  
The balance of the payments may be made on a  
monthly basis of \$50 or more until the entire  
sum is paid. If this is satisfactory, I will  
send you an invoice. Also, I hope that when  
you are in New York, I will have the pleasure of  
meeting you at the Gallery, which will reopen--  
after our two months vacation--on September 3.

Sincerely yours,

BH:mel



*Art in New*  
GRAYSTONES, CORNWALL BRIDGE, CONNECTICUT

Dear Mrs. Halpert,

Thanks so much  
for the photos - the Chaplin  
is perfect.

as always.

Chloe  
Gray

HUDSON PAINTING & DECORATING CO., INC.

271 MADISON AVENUE

NEW YORK 16, N. Y.

TELEPHONE:  
LEXINGTON 2-7858

July 17, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Downtown Gallery  
32 E. 51st St.

Dear Mrs. Halpert:

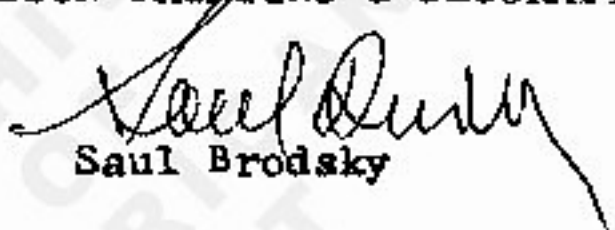
I have tried several times to reach you by 'phone but apparently there was no one to answer. I am, therefore, submitting our estimate as follows:

Third Floor Apartment: To do all the painting as outlined by you will be SEVEN HUNDRED AND EIGHTY DOLLARS (\$780.00).

Second Floor Offices and Galleries: To do all the painting as outlined by you will be NINE HUNDRED AND SIXTY DOLLARS (\$960.00).

We are quoting these sums as a maximum price for the painting. When we do the job, any savings that will accrue will be passed on to you.

Very truly yours,  
HUDSON PAINTING & DECORATING CO., INC.

  
Saul Brodsky

SB:ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



J. WATSON WEBB, JR.  
11740 CRESCENDA STREET  
LOS ANGELES 49, CALIFORNIA

*Gravite 2-3537*

July 22, 1963.

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your two letters addressed to me at Shelburne. I'm sorry I was unable to write you from there, but I was so swamped at the time of the annual meeting that I had no time for desk work at all.

We missed you at the meeting. It seemed to be the consensus that it was a good meeting and certainly everything went very well and we were delighted that the week end was wonderful, weather-wise. I can well understand why you felt it would be quite an effort to come all the way to Shelburne after having had such a very busy and exhausting and long season.

Dave Yandell is terribly slow at recording and transcribing the minutes of the meeting. However, when I eventually get a copy of them I'll send them on to you for your perusal. In the meanwhile, if you wish, I could send you a copy of my report when I return to Shelburne in about a month. I have a copy there on my desk which I could lend you. Actually, not too much took place at the meeting this year except for the election of five new trustees. They are J. Richardson Dilworth, President of Rockefeller Bros. and Chairman of the Board of the Finance Committee of the Yale Corporation; J. Warren McClure, Editor and Publisher of the Burlington Free Press, a man who has been a wonderful friend to the Museum through the years; Ogden Pleissner; Aunt Georgie Rathborne whom you know, and Electra B. McDowell, Ma's oldest granddaughter and namesake. The family decided it would be nice to have one member of the third generation on the Board and they elected Mrs. McDowell since she's so interested in Shelburne and seemed to be the ideal choice... Also elected at the meeting were four new members, one of whom is Mrs. Vanderbilt Webb, and four new associate members.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

10 July 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Probably nobody from Stockholm will write you - at least they never write me. In any case, Betty's show is over, I think, and the boxes are going to the Downtown Gallery from Stockholm.

I think you have one of the master lists which I sent out to all concerned when the shipment was made from here. From these lists, you will see which pictures belong to the Academy or private individuals. Just in case you don't have a list, I will append a memorandum in the form of a P.S. to this.

Forgive my haste - it is one of those days.

With affectionate aloha,

As ever,



Robert P. Griffing, Jr.  
Director

RPG:lh



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Post Card



Mrs. John Gillespie  
1201 Las Alturas Road  
Santa Barbara, California

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





August 1, 1963

Mrs. Raymond H. Goodrich  
River Bend  
Navasota, Texas

Dear Mrs. Goodrich:

Much to my chagrin, I found that a temporary secretary, in May, did not follow my instructions in sending you a photograph of the Kuniyoshi ink painting entitled Fish on Plate. Whether or not you are still interested, I thought you might like to see this photograph of the picture we were fortunate in repurchasing. Kuniyoshi left very few unsold when he died in 1951, and on several rare occasions, we were able to wheedle a picture from an estate.

The Gallery is closed during July and August, but all mail is forwarded to me automatically.

Sincerely yours,

EGH:mel

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1963

Mr. Alexander Sackton  
Department of English  
University of Texas  
Austin 12, Texas

Dear Mr. Sackton:

Your letter addressed to the Gallery was forwarded to me at my summer home.

The serigraph by Ben Shahn entitled SILENT MUSIC has been out of print for many years. However, we still have several prints available of LUTE AND MOLECULES. The latter is in color. The size and price are listed below.

We also have an excellent cross-section of figure drawings by Shahn. These range in price from \$250 to \$3,000, depending on the period and the size.

*did you forget  
to do this?  
GMS.*

If you plan to be in New York any time after the third of September, (when we reopen) I will be very glad to show you what we have in both media, or if you would like to have us send LUTE AND MOLECULES to you, I can arrange to have it shipped to you the next time I stop off at the Gallery. Please let me know.

Sincerely yours,

*Edith Gregor Halpert*

EH:al



Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**Grolier**  
INCORPORATED

25 West 45 Street

36

Grolier Building ~~575 Broadway, New York 10012~~ New York ~~NY~~, N. Y.



July 22, 1963

Mrs. E. Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

We are publishing a new twenty volume Encyclopedia International. In it we have an entry for Georgia O'Keeffe; it is my understanding that The Downtown Gallery handles the work of Miss O'Keeffe, and we were hoping you would be able to help us. We need a black and white photograph of Miss O'Keeffe's work, preferably one of her "Flower" paintings.

Full credit will be given and any costs incurred will be gladly assumed by us.

If at all possible your immediate attention will be greatly appreciated. We are working within an extremely tight schedule and need the material urgently.

Sincerely yours,

GROLIER INCORPORATED

*Nora Hicks*

Nora Hicks

*tel. PL 1-3600 xt. 383*

NH:me

Mr. William A. McGonagle

July 24, 1963

- 2 -

Jim visited me here about ten days ago and we covered all the details in connection with the exhibition. The paintings and sculpture are picked up -- I spent two days in New York supervising and checking out the items -- packed and shipped to Santa Barbara. I was amused when I received the list from Santini; each group of items was listed in pounds -- altogether the show proves to be weighty, totalling more than two and a half tons. So be prepared for heavy art!

I am flying to Santa Barbara about three days before my talk so that I can have a little rest and see my many friends who are coming down-or-up from L. A. since I decided to bypass that town after receiving something like thirty invitations for parties, etc. I did not realize that I had so very many friends but after all I have been around a hell of a long time, but I did not want to spend much time away from Connecticut and decided to concentrate on Santa Barbara and a quickie trip to San Francisco for the talk and right back home.

Evidently the working fireplace is relaxing as I have just realized that I have been talking into the Ediphone an incredibly long time. I hope you won't be bored.

Please take it easy and learn to relax.

As ever,

EGH:s

P.S. If I remember it, I will take along a photograph of the Harnett painting to Santa Barbara and put a bee in Jim's bonnet.

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



July 11, 1963

Mr. Jerome A. Donsen  
2 Warner Road  
Maplewood, New Jersey

Dear Jerry:

I have just received your message and hope that my reply reaches you in time.

Jim Foster telephoned me and during the conversation advised me that his replacement was arranged for sometime ago.

The person to communicate with in Detroit is Willis Woods, who is now in full charge. I will also write to Mrs. Roebeling regarding the new Art Center in Trenton.

I'm enclosing a letter addressed to you which was enclosed in an envelope forwarded together with all my mail. Unfortunately, the temporary secretary slit open all the envelopes, including others addressed to John Marin, etc., in care of the Gallery. There was no other communication inside and, therefore, I am sending only the enclosure.

Sincerely yours,

ROH:MEL  
Enc.

*Goodson - Bodman*

July 31, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. James Sirmens  
Rogers & Cowan, Inc.  
508 Madison Avenue  
New York 22, New York

Dear Jim:

It would be your letter that would get confused by the Post Office with the third class mail which, because of its volume, is left at the Gallery. I regret slipping up on a weekend, but we can do this if convenient to you when I return from California. In reading the letter, I realize what the Whitney Museum wants specifically had not been included. As an institution, it must have all the financial facts right on the line. In other words, it is important to outline the following--

1. Who pays for the announcements and postage. (T. & C.)
2. " " " " transportation of paintings. " " "
3. " " " " liquor and bar tenders. " " "
4. " " " " the piano, etc. for entertainment. " " "
5. " " " " newspaper ads. " " "
6. " " " " installation the show. (D. G.)
7. " " " " addressing art lists. (D. G.)
8. " writes and mails art publication lists. " "
9. " receives entrance fees. (W. M.)

I think this about covers all financial details, but while we discuss this, I know they will want it in writing. Will you, therefore, attend to this immediately so that the plans may go on. Also, I have some idea that Lloyd Goodrich preferred September 16, but it will mess up my season considerably to substitute it for the 9th. However, I aim to please.

In order to make certain that the jury is set, it is imperative to have this attended to immediately. I'm returning from California on the 11th of August, which



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

July 30, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I was sorry to learn that you were dissatisfied with the condition of 2 of your loans returned to you after circulating in our exhibition THE STIEGLITZ CIRCLE. Unfortunately, you had left the gallery before I could reach you by telephone to discuss the matter and make an appointment to look at the paintings with you and a conservator.

I shall be glad to do so, however, immediately upon your return to the city in September, and will look forward to hearing from you then. In the meantime, my regrets that some problem seems to have occurred - but best wishes for a pleasant vacation.

Sincerely,

*Waldo Rasmussen*

Waldo Rasmussen  
Executive Director  
Department of Circulating  
Exhibitions

Errors in publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*Cabot*  
**Vose Galleries**  
of Boston

INCORPORATED  
*Importers and Dealers in Paintings*

ESTABLISHED 1841

238 NEWBURY STREET · BOSTON 18 · MASSACHUSETTS

July 12, 1963

Messrs. Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen,

Rather belatedly I am writing to confirm  
to you that at the request of Mr. Louis  
Cabot we shipped you recently, via the  
Boston Truck Co., a small painting by  
Arthur Dove, entitled "Houses on the Shore".  
We would be happy to know that this was  
received in good condition.

Yours very truly,

*S. Morton Vose*  
S. Morton Vose

SMV/rdv



July 24, 1963

Mr. Henri Gadbois,  
Chairman, "The Three Ages"  
Contemporary Arts Association  
6945 Fannin Street  
Houston 25, Texas

Dear Mr. Gadbois:

I was very pleased to receive your letter. During the past two years, I have been having great fun in organizing exhibitions to "kid the fads". As a matter of fact, they are automatically fading now because the shock value has finally given out.

In any event, I will be very glad to cooperate with you and you may count on an exciting (not shocking) exhibition. We can go into further details later. The Gallery is closed, and I am scheduled for a lecture tour in California during August.

When we reopen the Gallery after our two months holiday (after Labor Day), we can correspond further about the matter in view of the fact that March 5th is a long way off and perhaps at the turn of the year you may have occasion to be in New York and make your own selection if you find that advisable. Also, we can get a better idea of the expense involved by checking with Santini Brothers or some other packer you might prefer. When we have the total list of paintings to be shipped and their valuations, you can also ascertain the insurance premium. As you know, all expenses involved in packing, shipping, insurance, photographs, etc., are the responsibility of the consignee. It just occurred to me that it might be a good idea to borrow some paintings in your own locale. For instance, in Houston, the deMenils have a very handsome Davis; the Robert Straus family owns several very important paintings by the artists you listed and, if you want to continue in Texas, Robert Tobin and Sylvan Lang as well as the McNay Institute in San Antonio all own outstanding examples by a number of these artists. There are quite a few other collectors and institutions in Texas who can also cooperate in this venture, thus saving considerable expense in transportation. In September, I can make a more detailed list of prospective lenders when I have access to my records.



*ca 7/14*

20 Oakley Place  
Great Neck, New York  
July 19, 1963

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I believe you will be interested in knowing what progress we are making in our "Max Weber Show" for the Samuel Fields-North Hills "Y".

The show is definitely set for Wednesday, October 9, at The Chase Manhattan Bank Community Room in Great Neck, to run until Monday, October 14, 1963. A black-tie reception, at which Governor Rockefeller is expected to attend, will be held Wednesday evening. Publicity arrangements for this event will be handled by Mr. Howard Berk, Director of Information Services for the CBS Television Station Division. Arrangements for the reception will be made by Mr. Ira Paris, the President of the "Y" board and a prominent architect. Arrangements are being made for Mrs. Weber and her daughter to be brought to this reception. Additionally, Mr. Fields, will personally escort you to the reception. Of course, we hope you will be able to attend.

The focus of the show has changed from a fund-raising one, to a strictly public relations event. Those to be invited to the reception are some of the most prominent residents of Great Neck and King's Point whom we feel may have a potential interest in helping to support the "Y".

Arrangements are underway to have the art history classes of the Junior and Senior High Schools in the area to come to the exhibition. Incidentally, no admission will be charged to anyone coming to the show. The only means of direct fund-raising will be made through the catalogues which we expect to sell for \$2.00 per copy. David, as you know, is printing it for us. This, we hope, will help defray the costs of insurance, transportation, guards, special lighting, etc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 25, 1963

Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you very much for the O'Keeffe list for which I was clamoring. It arrived almost in the same mail with a letter from O'Keeffe calling off the exhibition. I quote one or two pertinent phrases:

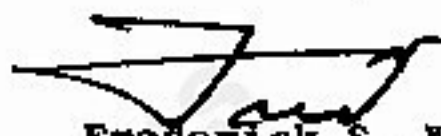
"It was pleasant to have you. However I have decided I cannot go on with that show. I am working very well with my own notion and that is all I have to go by--and I have faith in it. I am not willing to sidetrack my thinking and put up with situations that I know will come up. I simply cannot do it--so let us just say nothing more about it. I am sorry you have spent any time on it."

At this early date in the endeavor this seems a good deal of a roadblock, and I do wonder if we should not take this literally. In any case we can talk about it in Santa Barbara.

Jim Foster has been so kind as to invite the Wight's to sup with you on the evening of the all-important 6th of August. I hear that you are coming on the 2nd or 3rd and will be at the Biltmore. I had it in mind to show up in Santa Barbara on the 5th in the hope of seeing you at a little more leisure. I have to come back here for a meeting on the morning of the 7th, leaving Santa Barbara at what you would consider dawn.

I must say the O'Keeffe business or non-business disconcerts, but this will not be the first time I have let her have it her own way, which is, of course, much the simplest thing to do.

Yours ever,



Frederick S. Wight

FSW/rs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both sales and purchases involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

August 1, 1963

Mrs. E. E. Cummings  
Silver Lake  
New Hampshire

Dear Marion: (May 17)

This summer, thus far, has been so hectic what with closing the Gallery, taking inventory, and doing without a secretary, I have been in a state.

Moreover, I'm leaving for the West Coast on Saturday, but expect to return to Connecticut about the 11th of this month.

Meanwhile, I have written to Harris Prior, asking whether he could obtain photographs of the paintings in the Rochester collections. Some time after, I hope to make a date with you in Silver Lake.

The book: The Magic Maker, has been a great help to me and I think I'm prepared to write a fairly intelligent publicity release and will, of course, communicate with you and the publishers as to the dates of the show. The Gallery is being repainted late in August so that we will look very pretty for the occasion.

I hope you are having a very pleasant summer.

Sincerely yours,

EGH:mel

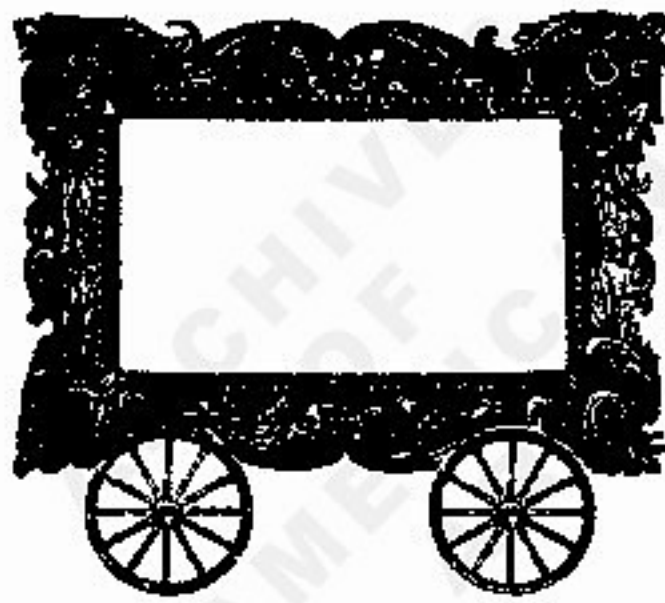


FINN JUHL

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.S.

Hanne and I plan to arrive at New York in early October and can be reached through Edgar Kaufmann or Just Lunning. So if you are there, I hope very much that we will meet.



rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

MOBILE GALLERIES COMPANY / 3 KORWEL COURT / WEST ORANGE / NEW JERSEY / ORANGE 4-5535

July 16, 1963

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We have just completed negotiations with Muir's Department Store for the opening of an art gallery on its premises. The gallery will be called the Towne House Art Gallery and will be opened to the public subsequent to Labor Day. Prior to this time, we are planning a private opening on or about the 16th of August. Muir's Department Store is located in East Orange, New Jersey. It is a reputable establishment with a better class clientele, and it has been doing business for 85 years.

Upon the advice of my uncle, Mr. I. N. Steinberg, who is a close friend of Mr. Ben Shahn, I wish to ascertain if the Towne House Art Gallery could acquire several of Ben Shahn's and Stuart Davis' paintings in time for the private showing. This showing will include press coverage and distinguished guests.

Your reply in due course would be greatly appreciated. Thanking you for your time and consideration, I remain

Respectfully yours,

MOBILE GALLERIES COMPANY

Joel M. Steinberg  
Secretary

JMS/mk

cc: Mr. I. N. Steinberg



# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

cd 7/30

July 22, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith Halpert:

I tried to get you a week or so ago and found you were away, so I called Stuart Davis and he seems amenable to being in the portfolio. He has not been feeling too well so had not been able to do anything on the design, but, as we will postpone publication a bit now anyway, this does not really matter.

I am sending you, under separate cover by parcel post, a first uncorrected printer's proof of Orman's design. It will give you some idea of what the quality of the portfolio will be like. The overall size has been enlarged and the overall sheet size will be 20 x 24 inches.

I have enclosed a contract which I wish you would sign and return the original to me, keeping the duplicate for your records. I also hope you will be able to send us your check.

Many, many thanks again for your help with the portfolio.

Very cordially yours,

*Sam Wagstaff*

Samuel J. Wagstaff, Jr.  
Curator of Paintings

SJW:jb  
Encl.: Contract -ssp.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the Levick home! So  
life goes!!

Our 19yr. old son - goes  
to the Sorbonne for a  
year. Perhaps my husband  
and I can drop over see  
you around sailing time -  
September 3 -

Sincere, affectionate  
greetings -

Kathryn Yochelson



Printed exclusively for  
Alfred Maitzer, Inc.  
Long Island City  
New York

5 84 432

PRINTED IN U.S.A.



And so I suggest that you get in touch with Albert I. Edelman, at Plaza 9-5400. His letter is a lulu, and the cause is vital, as is the previous one stated - the Metropolitan Museum. Of course, I hope that both projects will intrigue you sufficiently to use the summer lull for a couple of bomb shells which you always handle with such grace.

The more recent strike you called me about is being approx-  
imately handled by a big-shot legal firm -- JAVIER TRUBIN  
SILCOCKS FIDELMAN & FUSCO, at 375 Park Avenue. I finally  
read the 10 page letter addressed to Mr. Arthur A. Houghton,  
Chairman of the Board of Trustees of the Cooper Union --  
on July 25th. It is a brilliant form of protest signed by  
Albert I. Edelman of the legal firm mentioned, and accompa-  
nied by Annex "A" comprising a list of 36 names of the mem-  
bers (as of July 25th) of the COMMITTEE TO SAVE THE COOPER  
UNION ~~UNION~~ MUSEUM. The latter includes such prominent  
names as Mrs. Robert Woods Bliss, Henry T. Dupont, Henry S.  
Francis, Edgar Kaufman, Jr., Lewis Mumford, Henry Hope Reed,  
Dr. Alexander Rosenberg, Ed Wormley, and a number of minor  
characters like yours truly.

④ 10月



FINE ARTS DIVISION  
SANTINI BROS., INC.  
449 WEST 49th Street  
NEW YORK 19, N. Y.

Ref: Collection of Edith Halpert

<u>BOX NO.</u>	<u>DIMENSIONS</u>	<u>CUBE</u>	<u>WEIGHT</u>
10	22 x 46 x 70	41	380 lbs.
S-105	WOOD STANDING SCULPTURE OF MAN		
S-106	BRONZE TORSO OR WOMAN		
S-107	WOOD STANDING SCULPTURE OF WOMAN		
11	41 x 27 x 39	25	350 lbs.
S-108	SMALL MARBLE STATUE OF PIGEON		
S-109	BUST ON DARK WOOD BASE		
S-110	WOMAN ON BASE HOLDING A BALL		
S-111	BRONZE FIGURE OF MAN ON TREE ON WHITE BASE		
S-112	BRONZE PLAQUE		
S-113	SMALL BRONZE OF WOMAN ON BLACK BASE		
TOTAL WEIGHT		4917	
TOTAL CUBE		577	
			WEIGHT 380 lbs.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Metropolitan Broadcasting Television

205 EAST 67TH STREET, NEW YORK 21, NEW YORK, LEHIGH 5-1000 A DIVISION OF METROMEDIA, INC.

Bennet H. Korn  
President

*Met at Euph*

July 26, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have brooded on our conversation about the possibility of doing a documentary on American Art, and discussed it with our programming people. To date, we have not found a satisfactory angle.

I appreciate your thoughtfulness in sending me your comprehensive material. You shall hear from us as soon as inspiration strikes.

With all my best wishes.

Sincerely yours,

*Bennet H. Korn*

BHK:rlb

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

*Conn.*

July 19, 1963

Mr. John Weichsel  
65 Grandview Avenue  
White Plains, New York

Dear Mr. Weichsel:

As the Gallery is closed during July and August, your letter is forwarded to me at my summer home. However, as I have a number of speaking engagements, I spend little time in Connecticut and will have to postpone meeting with you until September.

As your father knows, I was responsible for the interest of the Archives of American Art and the assembling of the material by Mrs. Babcock, who ~~is~~ <sup>was</sup> in my employ. I feel deeply indebted to your grandfather as my early experiences in the art world emanated through my visits to your grandfather's home during Friday evening "Salons". I am sure I can add a great deal to the information you have and I am very eager to do so--after my return to the city early in September. Meanwhile, if you have a transcript of the microfilm material, and would care to send me a copy, I could study the material en route to my various trips and will make notes for our subsequent discussions. Any mail addressed to the Gallery will reach me.

Sincerely yours,

EOH:mel



**DUNBAR ACCESSORIES**

638 MERCHANDISE MART, CHICAGO 64, ILLINOIS DELAWARE 7-1303

JULY 23, 1963

MISS EDITH GREER HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

THANK YOU FOR YOUR LETTER FOLLOWING UP MR. C. EDGAR JOHNSON. MR. JOHNSON SPENT CONSIDERABLE TIME IN YOUR GALLERY, BUT HE WAS TRYING TO LOCATE SOME TRADITIONAL PAINTINGS. EVERYTHING THAT HE WAS SHOWN HAD A CONTEMPORARY FEELING, SO HE HAS DECIDED TO USE A LARGE ANTIQUE MIRROR INSTEAD OF A PAINTING IN A PARTICULAR ROOM IN THE FIRST NATIONAL BANK.

THANK YOU FOR YOUR COOPERATION.

YOURS VERY TRULY,

DUNBAR ACCESSORIES

*Russell F. Wake*  
RUSSELL F. WAKE

RFW:pm

Prior to publishing information regarding sales transactions, readers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**BOARD OF DIRECTORS**

**JAMES N. ROSENBERG**  
Honorary Chairman

**FRANK E. HURD**  
Chairman of the Board

**BRUCE I. HOCHMAN**  
President

**JOSEPH GAER**  
Director

**MRS. BERTRAM ALLENBERG**  
**DR. MAX BAY**  
**DR. M. M. BERNSTEIN**  
**STEVE BRODY**  
**LEONARD COHEN**  
**JUDGE DAVID COLEMAN**  
**SAMUEL F. ENGEL**  
**JULIUS FLIGELMAN**  
**ERVING FRIEDMAN**  
**JOSEPH GAER**  
**JOSEPH M. GIRARD**  
**SAMUEL GOOD**  
**WM. K. GLIKBARG**  
**MAYER GREENBERG**  
**MRS. ANNA GOURRICH**  
**RICHARD GUNTHER**  
**WALTER S. HILBORN**  
**BRUCE I. HOCHMAN**  
**MRS. SHURA KOMPANIEZ**  
**MARK LEVY**  
**LEONARD MATNES**  
**HARRY MAIZLISH**  
**MRS. HELEN MELLINKOFF**  
**DR. I. Y. OLCHE**  
**SAMUEL PENSICK**  
**ANATOLE PONVE**  
**JACOB REED**  
**DR. LEO G. RIGLER**  
**M. D. SKROOPKA**  
**BENJAMIN H. SWIG**  
**MARION M. TRAVIS**  
**SIDNEY M. WEISMAN**  
**THOMAS YOSELOFF**

**Vice-Presidents:**  
**BENJAMIN H. SWIG**  
**MRS. ANNA GOURRICH**  
**WILLIAM K. GLIKBARG**  
**MAYER GREENBERG**  
**RICHARD GUNTHER**  
**MARK C. LEVY**

**Founders' Committee:**  
**DR. I. Y. OLCHE**  
Chairman

**Executive Committee:**  
**SAMUEL PENSICK**  
Chairman

**Membership Committee:**  
**SAMUEL GOOD**  
Chairman

**Art Committee:**  
**FREDERICK M. NICHOLAS**  
Chairman

**Honorary Treasurer:**  
**WALTER S. HILBORN**  
Chairman

**Treasurer:**  
**ERVING FRIEDMAN**

**Secretary:**  
**JOSEPH M. GIRARD**

**JHF Recall:**  
**JOSEPH GAER**  
Editor

**Associate Editors:**  
**DR. B. A. BOTKIN**  
**MAX I. DIMONT**  
**EDWARD KAUFMAN**  
**DR. BEN SIEGEL**

**THE JEWISH HERITAGE FOUNDATION**

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA

CL 4-9165 - BR. 2-3129

July 15, 1963

Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith:

Under separate cover, I am sending you a copy of Max Dimont's book, "Jews, God and History", written under the sponsorship of the Jewish Heritage Foundation. You will find it fascinating reading. Please let me know your reactions.

It was very good to talk with you this morning, and I look forward to seeing you when you get out to Santa Barbara.

Cordially,

*Frank E. Hurd*  
Frank E. Hurd

FEH:hl



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Harcourt, Brace & World, Inc.

757 THIRD AVENUE, NEW YORK 17, N.Y. 572-5000 CABLE: HARBRACE

July 11, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Miss Halpert:

Mrs. E. E. Cummings has requested that I send you a carbon of my letter to you of May 27 and I am enclosing it herewith.

I would be glad to discuss the show at any time convenient for you.

Cordially,

*Hilda Lindley*  
Hilda L. Lindley

HL/ar  
Enc.

# SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 68th STREET, NEW YORK 21, N. Y.

(212) UN 1-9270

SKOWHEGAN, MAINE

(207) 474-9345

## • BOARD OF TRUSTEES

Ray Alden  
Louis C. Baker  
H. King Cummings  
Willard W. Cummings, President  
John Eastman, Jr.  
Mrs. Hugh McB. Johnston  
Mrs. Matthew A. Meyer  
George Moffett  
Roy Neuberger  
Anne Poor  
Henry Varnum Poor  
Nathaniel Saltonstall  
Mrs. Leo Simon  
S. S. Spivack  
Dr. Robert E. L. Stryder, II  
Edward H. Turner  
Ralph S. Williams, Treasurer

## • BOARD OF GOVERNORS

Isabel Bishop  
Dr. James M. Carpenter  
Robert Cronbach  
Willard W. Cummings  
Alex Katz  
James Kearns  
Jack Levine  
Sigmund Menkes  
Anne Poor  
Henry Varnum Poor, Chairman  
Theodore Roszak  
Ben Shahn  
Sidney Simon  
Marguerite Zorach

## • Executive Vice President

Jacob Oxman

## • ADVISORY COMMITTEE

Arthur Altschul  
John I. H. Baur  
Mrs. Leigh Block  
Rene d'Harnoncourt  
Mrs. Peter J. Ferrara  
Lloyd Goodrich  
Mrs. Adele Graeff  
Robert Beverly Hale  
Mrs. Edith Greger Halpert  
William B. Heller  
Dr. Marjorie G. Lewisohn  
Mrs. Harry McCully  
Henry P. McIlhenny  
Mrs. Case O'Brien  
Vincent Price  
Daniel Catton Rich  
Theodore Rousseau, Jr.  
Mrs. Eleanor Saldenberg  
Mrs. Leo Simon, Chairman  
Hudson Walker  
Mrs. Vanderbilt Webb  
Mrs. Harry Lewis Winston

July 30, 1963

Mrs. Edith Halpert  
Madderstown Road  
Newtown, Connecticut

Dear Edith:

With our 1963 program having reached the half-way mark, the faculty and students are heading into the most productive part of the summer.

Assuming you have had some opportunity to relax in July, we are hoping you will be able to join us some time in August to see us in action. Could you come up to visit us some time in the first 2½ to 3 weeks of August (except August 8 through 11 when I expect to have my hands full with our Summer Trustees Meeting)? Please let me know when you can come and I will make the necessary arrangements here.

Debby and I send our warm wishes for your cool, pleasant summer.

Cordially,

  
Jacob Oxman

JO:ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Whitney

July 10, 1963

Mr. Lloyd Goodrich  
Director, Whitney Museum  
of American Art  
West 54 Street  
New York, New York

Dear Lloyd:

When I returned to Newtown, I found a letter from  
Jim Sirmans listing the would-be exhibitors. I  
am enclosing the list as it appears to date.

At least we have a lot of hot numbers for pub-  
licity, and I am convinced that if the public-  
ity goes out in advance, a great many members of  
the "general" public will spend 25 bucks to see  
these characters.

Do let me hear from you after your joint con-  
ference with Jim Sirmans.

Sincerely yours,

KH:ml  
Enc.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
ascertained after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# SABERSKY

ORIGINAL PRINTS & PAINTINGS  
941 N LA CIENEGA BLVD  
LOS ANGELES 69 CALIF  
PHONE OLYMPIA 2-9691



July 17, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Sent ch  
7/16/63*

Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

Do I understand correctly that you are representing Ben Shahn. I would be interested in showing him out here and I am wondering if we could work out something mutually satisfactory.

I specialize in original prints and drawings and have had a number of inquiries lately for Ben Shahn.

Awaiting your early reply,

Yours very truly,

William M. Sabersky



July 31, 1963

Miss Helen Heninger  
250 Post Street  
San Francisco 8, Cal.

Dear Helen:

Finally I have all my plans outlined for the West Coast. I arrive late afternoon August 3 in Santa Barbara and will remain there until the 7th when I depart for San Francisco some time late afternoon and, if you are still willing, I will take the buggy ride with you. I will stop at the Biltmore until then and hope that you will come down to see me during my stay there as I will have only one or two days there before returning to Connecticut.

I am delighted that you are pleased with the Dove exhibition. Thanks for the clippings. Incidentally, the stat of Polley's review does not list the name of the publication. I will get it when I see you. Also, would it be possible to have two copies of each review as I would like to send a set to the artist's widow, who is an absolute doll.

Can't wait to see you and to ride in your buggy with relined brakes.

As ever,

EGH:mel

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Frank E. Hurd INVESTMENTS

~~3500 WILSHIRE BOULEVARD~~  
~~LOS ANGELES 48, CALIFORNIA~~  
~~TELEPHONE 551-1380~~  
9640 SANTA MONICA BOULEVARD  
BEVERLY HILLS, CALIFORNIA  
TELEPHONE CRestview 4-9166  
BRadshaw 2-3129

INDUSTRIAL AND  
REAL ESTATE CONSULTANT

NEW YORK  
51 EAST 42ND STREET  
NEW YORK 17, NEW YORK

*Jewish  
Heritage fdt*

July 23, 1963

Mrs. Edith Halper  
32 East 51 Street  
New York, N. Y.

Dear Edith:

So good talking to you the other day. Really sounded like old times, particularly that you are coming out here the first week in August. Even if you are incognito, we will be glad to have you visit. We can even say that you are a poor peasant and let you stay at the beach or up in the mountains. You won't have to wear anything but sandals or old shoes, according to your mood.

In a more serious vein, I sent you a copy of Jews, God and History by Max I. Dimont, which I hope by this time you have read and are enthusiastic about. I should think it would be wonderful if you thought it worthwhile that some of your artists do something using the background of the book. I would be glad to have some books sent to them, but first I want your comments, frankly and honestly.

More, however, when we see you out here.

Sincerely,

  
Frank E. Hurd

FEH:fm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

LLOYD GOODRICH, *Director*

JOHN L. H. BAUR, *Associate Director*

JOHN GORDON, *Curator*

EDWARD BRYANT, *Associate Curator*

MARGARET McKELLAR, *Executive Secretary*

August 1, 1963

Dear Edith:

The Whitney Museum contemplates a major fund drive next year to finance our new building. We have engaged the firm of Bowen and Gurin as consultants to conduct a reconnaissance study for us in this connection. They plan to interview a few people who know something of our work and problems, solely to ask their advice. We would indeed be grateful if you could give them a few minutes of your time when they call on you.

With many thanks for your help in this,

Sincerely yours,

*Lloyd*

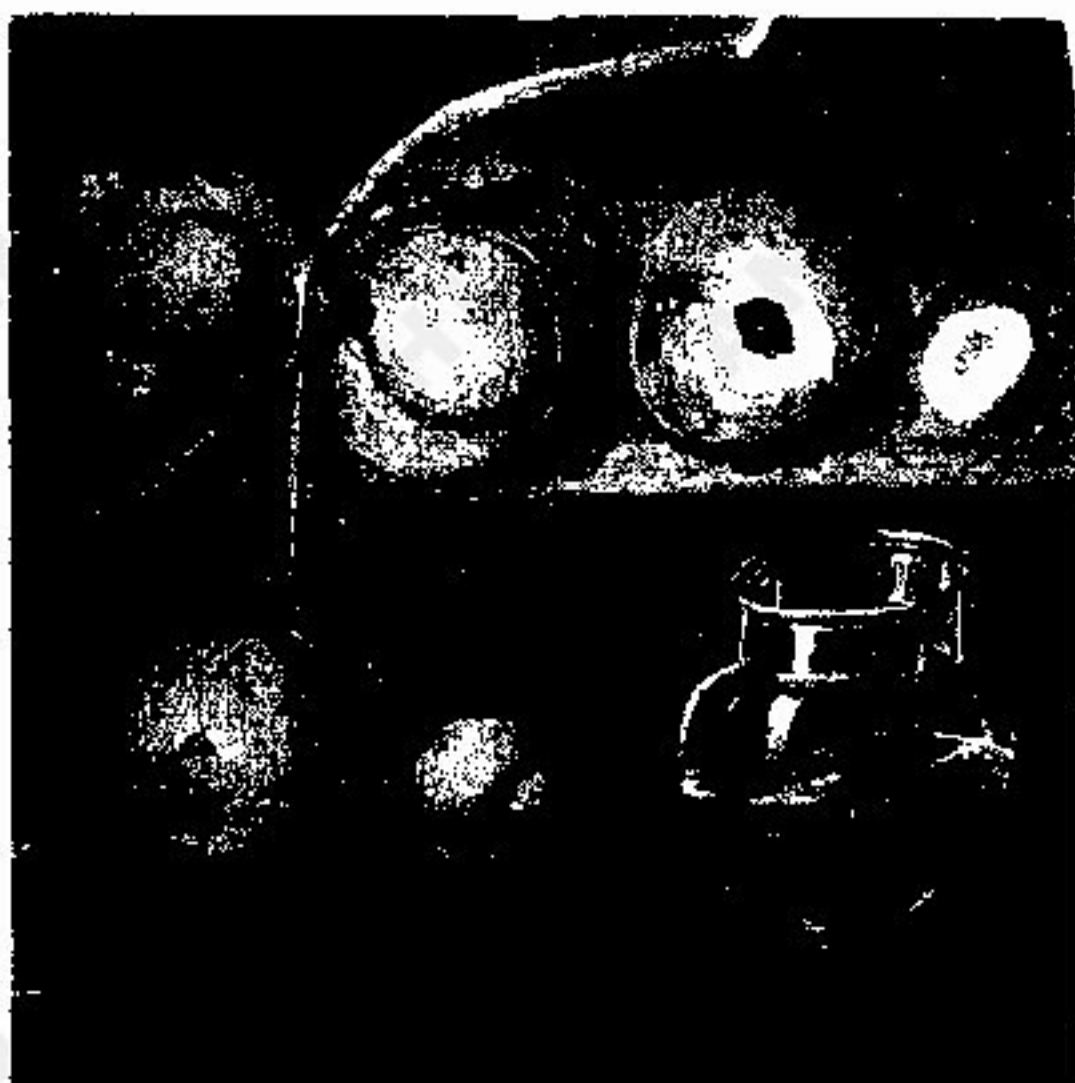
Director

lg/fs

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York 22, New York

rior to publishing information regarding sales transactions, secretaries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





8/1  
cd  
Great Neck Cultural Center  
209 Middle Neck Road  
Great Neck, New York  
(temporary address)

July 24, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

It was suggested by one of the members of our board of directors that your art gallery might be interested in participating in the opening art exhibit which will launch our Great Neck Cultural Center on its way. The exhibit will be scheduled for the first three weeks of this coming September in the new Cultural Center building, which is in the process of being completed on Middle Neck Road and Clover Drive in Great Neck.

Another possibility suggested to me was that perhaps your gallery would be interested in having a Great Neck branch. The building is in an excellent location and has available area which can be viewed from the main street of Great Neck.

As you may know, Great Neck is an extremely culturally minded community and the need of an outstanding art gallery is long over-due.

If you are interested, your prompt response is necessary as we are in the process of making all our arrangements at this time.

Sincerely yours,



Donald A. Glazer  
President  
Great Neck Cultural Center

DAG:az

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



John Marin, Jr.

-2-

July 30, 1963

Some of the photographs will be reproduced, so they should be of good quality, and I shall be referring to others in the catalogue, so they will serve as visual aids to me.

Do you think we could manage to have these by the middle of August? When they are ready, rather than have you send them to me, I should like to plan to pick them up in New York, and at the same time take the opportunity of refreshing my eye by looking at a few of the paintings you pulled out on my last visit.

I shall be calling you at the gallery from East Hampton, where I shall be staying the rest of the summer, and then perhaps we can make a date for one more session.

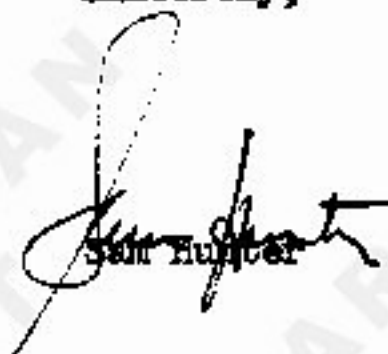
In our listing of owners in the catalogue, perhaps you could guide us on how to credit the various Marins. Do the following belong to you or to the gallery:

Weehawken Sequence A, 1903  
Weehawken Sequence No. 2, 1903  
Trolley Car, Descending, Weehawken, 1918  
From Deer Isle, Maine, 1921  
Movement No. 7, Boat off Deer Isle, 1926  
Related to Brooklyn Bridge, New York, 1928

If you could drop a note to me at my Brandeis office clearing this up, it would be most helpful and appreciated.

With all good wishes,

Sincerely,

  
John Marin

SH:mc

I rec'd this letter 8/15/63 -  
Was mailed 7/30 -  
I ans. the above today -

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



AFA

July 20, 1963

Mr. Bradley Smith  
Assistant to the Director  
Shelburne Museum  
Shelburne, Vermont

Dear Mr. Smith:

Thank you for sending me the photographs of Charles Maurice. I must agree that he is a mighty handsome young man, but aside from the association of the name, Shelburne, I don't quite get the publicity angle.

Is he arriving in Shelburne for a special anniversary or some other reason which calls for the various celebrations outlined by you?

As you know, my contacts with the press are largely in the art department, and I can see no association in this unless the Earl is arriving largely for the purpose of seeing the Shelburne Museum. Won't you elucidate. You can reach me at Newtown, Connecticut, Area Code: 203: 426-4508. I will be very glad to help if I can get my capped teeth into the meat of the *raison d'être*.

Sincerely yours,

ECH:mel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I, \_\_\_\_\_ of \_\_\_\_\_, do hereby give, assign and transfer to \_\_\_\_\_, absolutely and without limitation, the painting(s) [or sculpture(s)] listed below:

IN WITNESS WHEREOF, I have hereunto placed my hand and seal this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_.

\_\_\_\_\_  
(L.S.)

STATE OF NEW YORK }  
COUNTY OF NEW YORK } SS.:

On this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_, before me personally came \_\_\_\_\_, to me known and known to me to be the person who executed the foregoing document and he duly acknowledged to me that he executed the same.

\_\_\_\_\_  
Notary Public

Acceptance and receipt of the foregoing gift on this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_, is hereby acknowledged.

(NOTE: While it is not necessary as a matter of law that the assignment be acknowledged before a notary public, it is highly desirable to have this done in order to eliminate any doubt as to the signature of the donor and the date of the gift.)



ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

August 2, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I am enclosing a list of the paintings which we plan to borrow from you for our exhibition "Modern American Painting: The First Wave." When Tom Garver sees you in Newtown, he will bring along our routine loan forms for your signature, and at that time perhaps secure from you the insurance evaluations on individual works. I assume that you will want us to carry the insurance but if you prefer to do so yourself and bill us for the premium that is satisfactory.

Since time is short, I am sending you a magic copy of our first rough draft of your gallery paintings. In addition, I am also enclosing a list of the loans we have requested. Later in the summer, as the loan replies come in, we will compile a definitive list of the exhibition. One of your paintings was left off the list inadvertently, Marsden Hartley, Petrified Sandhills, 1932. In addition we may be adding to the show two fine Alfred Maurers from the Brandeis collection - a cubist still life and a portrait head.

I shall let you know how we make out with our other loan requests and hope to see you early in the fall.

Sincerely

Sam Hunter

Enc.  
SH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Warren M. Robbins

-2-

July 11, 1963

Let me know when you are planning to hit this area. I will be gone the first two weeks in August, but hope to finish up July in Northern.

Best regards,

P. S. The lecture arrangements were made with John Dixon, East-West Exhibits Branch, ICS Exhibits Division.

EOH:mal

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Miss Edith Halpert  
July 16, 1963  
Page Two

Stuart Davis  
Charles Demuth  
Arthur Dove  
Yasuo Kuniyoshi  
John Marin  
Georgia O'Keeffe  
Abraham Rattner  
Ben Shahn  
Charles Sheeler  
Max Weber

We will be delighted if you consent to work with us on the plans  
that we have made for this exhibition.

Sincerely yours,

*Henri Gadbois*

Henri Gadbois  
Chairman, "The Three Ages"

HG/bjs

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 20, 1963

Dear Abram:

When I returned from an errand in New York, I found your cryptic prescription rather vague with no indication as to whether the message was to be taken internally or otherwise.

Frankly, I had no idea that there was a prospect of moving the Jewish Museum to Grand Central Station, that is what your message inferred. It seems so preposterous, even more than the Rauschenberg Exhibition and the one which followed at the J.M.

Of late it seems to me that I have lived too long (although I have enjoyed it most of the time). The immorality currently prevalent in the art world is unbelievable to one associated with it for more than three decades. I recently signed a protest referring to the unwarranted demise of the Cooper Union Museum, another valuable asset in the cultural life of New York. What about the Primitive, the Hispanic, Craft museums; the Museum of the City of New York, the Historical Society, Morgan Library, and all the other specialized museums which serve so special a function? And the Jewish Museum - or did I (I hope) misinterpret your message? To abolish or transfer to another area this truly important institution would be sacrilegious!

The two recent exhibitions I mentioned above were most unfitting, as generally expressed. After all, there is no excuse for aping the Museum of Modern Art, the Guggenheim, Whitney and the 100 or more so-called Avant-Garde galleries pop-arting in New York. That is their function and very well

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.





**REA EXPRESS**

340 WEST STREET, NEW YORK 14, N. Y. • MU 6-7900

Winner of the Government's "E" award for outstanding  
contribution to the Export Expansion Program



INTERNATIONAL OPERATIONS  
R. F. TAYLOR  
IMPORT-EXPORT AGENT

*Sent to Mr B Leslie*

OUR REFERENCE NO. 3836 dc

July 29, 1963

Mrs. E. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

RE: 4 cases: Paintings in return, per S S.  
Indiana, B/L # 2013 Stockholm/New York  
-----

Dear Mrs. Halpert:

We have reference to the above captioned shipment which is due to arrive in New York on or about August 3. Additional information will be required for Customs purposes.

If the contents of this shipment are Original works of art, entitled to entry through U. S. Customs without payment of duty, it will be necessary that you complete the enclosed Customs form # 3307, "Declaration for Free Entry of Works of Art".

If, however, this consignment is not Original works of art, but American Goods being returned, please complete Customs form # 3311, also enclosed, covering same. In either case, we will require an invoice, showing contents and value.

If the shipment is neither of the above it will be dutiable and we would appreciate your authorization to advance the duty to Customs, which we shall include in our collect charges.

A prompt reply is requested to avoid storage charges which may accrue. Thank you for your valued patronage.

Very truly yours,

*S. J. Malinowski*  
S. J. Malinowski

Asst. Import-Export Agent

65 Grandview Avenue

White Plains, New York

12 July 1965

Mrs. Edith G. Halpert

The Downtown Gallery

82 East 51, NYC

Dear Mrs. Halpert:

Some time ago my father, Dr. H.S. Weichsel, spoke to you  
concerning Dr. John Weichsel and the People's Art Guild.  
I am well into the process of working up a master's thesis  
for Hunter College on the People's Art Guild. There is  
very little material on the Guild and my grandfather other  
than his own papers. (I have most of these on microfilm  
from the American Archives of Art in Detroit.) I would  
appreciate speaking with you sometime soon, concerning the  
material and period I am studying. Can you suggest a time  
we might get together? (Weekdays are better for me--  
Tuesday evenings are out.)

I look forward to hearing from you.

Sincerely,



John Weichsel



for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

BRANDEIS UNIVERSITY  
WALTHAM 54, MASSACHUSETTS

Art Collection

July 31, 1963

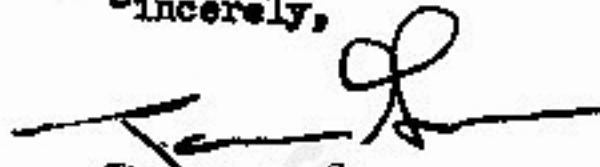
Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st.  
New York, N. Y.

Dear John,

To keep confusion to a minimum, I am returning a photograph of a Demuth we will not be using. Sam has been in touch with you, I believe, concerning additional photos.

I very much enjoyed meeting you last week, and we are all looking forward to an outstanding exhibition.

Sincerely,



Thomas H. Garver  
Assistant Director

**ROGERS & COWAN, INC.**

PUBLIC RELATIONS

298 MADISON AVENUE  
NEW YORK 22, N. Y.  
PLAZA 9-6272

July 18, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Edith,

These are the basic facts on the Goodson-Todman television art exhibition:

This will be the first major exhibition of art by television performers ever held. The show will take place at the Downtown Gallery on East 51st Street (between Madison and Lexington) beginning Tuesday, September 10 and continuing through the week.

A black tie preview Monday evening, September 9, will benefit the Whitney Museum of American Art which will send out invitations at \$25 a head. Performers eligible to participate in the exhibition include any celebrity who has appeared on a Goodson-Todman show.

Thus far, "I did it myself" art has been promised by the following performers:

Abe Burrows  
Carol Burnett  
Kay Ballard  
Carol Channing  
Hugh Downs  
Arlene Francis  
Dorothy Kilgallen  
Joan Fontaine  
Fred Gwynne  
Skitch Henderson  
Eli Wallach  
Anne Jackson  
Beatrice Lillie

Daren McGavin  
Peter Ustinov  
Tony Perkins  
Artie Shaw  
Susan Strasberg  
Van Johnson  
Monique Van Vooren  
Kyle Rote  
Henry Fonda  
Durwood Kirby  
Alan King  
Peter Cook  
Paul Ford



July 10, 1963

M. Ben Shahn

c/o Drucker

15 Boulevard Montparnasse

Paris 14

France

Dear Ben Shahn

I have written to you sometime ago c/o Museum of Modern Art, but I am afraid, that you didn't get the letter.

So now, last year in April-May my wife and I saw your marvellous exhibition in Rome, which we sincerely wanted to transplant to Copenhagen somehow. I talked to the Mayor of LYNGBY, a community which is part of Greater Copenhagen.

Mr. Fenneberg is personally very much interested in art and has made it a principle to bring very distinguished exhibitions to his modern townhall in Lyngby.

He now again has asked me to write you and ask if you kindly would contact him, so that you might discuss the possibilities.

You can do it through me as I am at home for the summer or you can write directly:

Mr. Mayor Paul Fenneberg

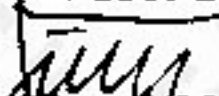
Lyngby Rådhus

Lyngby, Denmark.

I would be so happy to have an opportunity of seeing you and your wife again and to get you acquainted with my wife - and we would consider it of the greatest importance that your exhibition could be shown the Danish public which has had such a small chance of seeing Contemporary American Art.

Dear Ben and Bernarda please be interested and answer as soon as possible. All the sordid details concerning transport, insurance etc. I will leave to Mr. Fenneberg, who wants me to send his best regards and greatest hopes

Kindest and best

  
Finn Juhl



# FINE ARTS CONSERVATION LABORATORIES, INC.

305 East 47th Street New York 17, New York Telephone: PLaza 8-8090

XXXXXXXXXXXX  
XXXXXX

George A. Douglass, Jr.  
Director

July 15, 1963

Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Sirs:

Painting: "Colossal Luck" by Harnett, oil on canvas, 26 x 30 inches,  
framed with glass.

## Condition:

The tacking edge of canvas has been cut away, the painting is taped to the stretcher, the surface is wavy and uneven and there is no tension on the canvas to keep the surface plane flat. There is a layer of dust over the painting and a discolored varnish film. The painting was examined under an ultra-violet light which revealed that the varnish film has been partially removed in several places near the top center and in the area of the newspaper. There are age cracks in the ground and paint film which have been previously inpainted and the inpainting is now discolored. The left prong of the horseshoe has an old damage that has been restored. There is a puncture damage with paint loss at the top edge of the canvas left of center and the four corners of the painting are worn and abraded.

## Suggested Treatment:

Remove surface dust, remove discolored varnish and discolored restorations, line on fiberglass, mount on a new stretcher, fill and inpaint damages, apply final varnish, protective stripping on the edges and cardboard on the back.

Estimated cost: \$350.00 to \$425.00

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

July 11, 1963

The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Gentlemen:

This will confirm arrangements made by Mrs. Edward S. Rice, Jr., chairman of our Art Committee:

Home Sweet Home Moving & Storage Company will pick up the following paintings on

TUESDAY, JULY 16

for our exhibition "Then and Now":

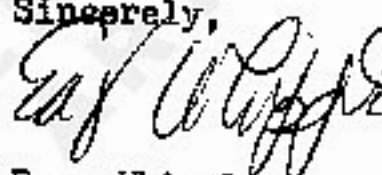
	<u>Artist</u>	<u>Title</u>	<u>We will insure for</u>
2	Arthur Dove	Abstraction II USA	\$ 2,000. 6,000.
2	John Marin	Weehauken Sequence Sea Piece	3,000. 9,000.
2	Georgia O'Keeffe	Blue II Black Door with Snow	4,500. 7,000.
1	Niles Spencer	In the Cabin	10,000.

If there is any problem involved in the pickup from your standpoint, please call Guild Hall (EA 4-0806) immediately - Mrs. Whipple or Mrs. Dunnett.

We are insuring the work in transit and while on exhibition here.

We do not wish to borrow Stuart Davis' "Three Table Still Life" because Mrs. Rice was unable to get a late Stuart Davis painting. Thank you very much.

Sincerely,

  
Enez Whipple  
Director

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

22 July 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

We're waiting to hear when you will arrive and meanwhile have put in a reservation for you at the Santa Barbara Biltmore for the period August 3 through 7. The hotel will confirm directly and you can change the dates directly or we can do it for you. This is the season and accommodations will be hard to get, especially with Old Spanish Days Fiesta occurring the week of your lecture.

How much entertaining is in order - lunches, cocktails, dinners? I'll plan on a small affair before your talk. Let me know, please, so we can get a schedule planned.

Best always,



James W. Foster, Jr.  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



of interest on  
Publicity

POZ

# The Washington Post

1515 L STREET, N.W. REPUBLIC 7-1234

WASHINGTON 5, D.C.

July 16, 1963

Dear Mrs. Malpert:

It was such a great disappointment to me not to be able to get back up to New York for your film showing in June, but I shall certainly bring the films to the attention of the Corcoran Gallery as soon as Bill Williams returns to Washington.

I am returning herewith, with many thanks for your generosity some of the photographs, and the catalog, that you were kind enough to lend me for the Georgia O'Keeffe article. The three missing photos are the ones I forwarded to Realm Magazine. They are "Gost's Head," "Ranchos Church," and "White Sweet Peas." To these I added works from the Museum of Modern Art and photos obtained from the National Academy of Arts and Letters. I have asked the Realm Magazine to write for permission to reproduce to the owners when they have made their final selection, and to return the three photographs to you, when they are through with them.

I also enclose an article I wrote for the Washington Post upon my return from New York after that visit. Most lamentably, the Post reproduced the picture upside-down, a fact that made me very unhappy indeed as I intended the article as at least partial thanks to you for your great generosity and kindness to me, when I was in New York.

I look forward to the pleasure of seeing you again, either here or in New York.

Very sincerely,

Leslie Judd Ahlander

Leslie Judd Ahlander  
Art Critic

rior to publishing information, regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 11, 1963

Mr. Fred Friendly  
Executive Producer  
CBS NEWS  
485 Madison Avenue  
New York 22, New York

Dear Fred:

Many thanks for sending me a copy of the Hamlet pamphlet. As you probably know, we make a custom of retaining for our records all publications carrying reproductions of work by our artists.

I know that Ben has worked with you for many years, and that you have published some superb pamphlets in which his work appeared. If it is not asking too much, could you send us a complete set of this material, much of which I saw at the exhibit about two years ago, held at the Graphic Center. On the other hand, if you have none of these available, would it be possible to have a list made to be included in the Shahn bibliography? Best regards and have a good summer.

Sincerely yours,

HOH:mel

For information regarding information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

July 22, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

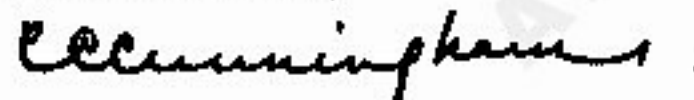
Dear Edith:

The Wadsworth Atheneum is very pleased that you have agreed to advance the sum of \$500.00 (five hundred dollars) to help defray the cost of publishing an edition of five hundred copies of ten silk screen prints designed by living American artists. This advance is to be repaid to you and to other lenders from the proceeds of the sale of the portfolios after payment from those proceeds of the cost of compensation to the artists, the cost of printing, advertising, postage, and telephone and travel expenses directly attributable to this enterprise.

Should there be insufficient proceeds to pay the expenses and return the advances to the lenders in full, the lenders shall share in the proceeds pro rata. Will you please signify your acceptance of this arrangement by signing and returning the original copy of this letter?

In closing, let me say that we very much appreciate your interest and support of this project which we hope will be exciting and successful. With all good wishes,

Sincerely yours,



C. C. Cunningham  
Director

---

Accepted

ccc:b

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the following:

Received item: THE DOMINION CHURCH  
Signed: [Signature]  
New York SS, New York

the following:

Received item: THE DOMINION CHURCH  
Signed: [Signature]  
New York SS, New York  
Delivered to: [Signature]  
New York SS, New York

the following:

Received item: THE DOMINION CHURCH  
Signed: [Signature]  
New York SS, New York  
Delivered to: [Signature]  
New York SS, New York



*Samples*

August 1, 1963

Mr. Stuart Davis  
15 West 67th Street  
New York, New York

Dear Stuart:

Guess What! The new season is just around the corner and I'm sending out my usual plaint. This--The 38th Annual--has to be good and I am relying on you to have at least two major (in size, as all your paintings are major) before the fourth of September so that the photographs can be prepared in time for the illustrated catalogue. Will you please let me know very shortly what and when I may expect the paintings. Now, with the advent of the high-class Sears Roebuck, namely the Marlborough Galleries, with its director named Titi, we have work to do and since one of the magazine editors who called stated that hereafter the Downtown Gallery will be the Tiffany of Art, we have to live up to this elegant position.

I'm off to California on Saturday, but will be back within ten days to supervise the repainting of the Gallery, etc., and to get started on our plans. While I am on the West Coast, I will spend some time with Frederick Wight, the Director of the Museum at U. C. L. A., who is very eager to arrange a great retrospective of your work at the Museum, accompanied by a well-illustrated (with color) catalogue containing a long foreward. To date, he has organized some of the most important exhibitions and at least one of his catalogues was on the "best seller" list.

I hope you are having a pleasant summer, what with the air-conditioners in your home. I also hope to see you when I return from California so that we can discuss the latter project and maybe I can borrow your wife and son for a stay with me in Connecticut.

Sincerely yours,

EGH:mel

*Summer time!*



July 24, 1963

Mr. Hermann Warner Williams, Jr.  
Director and Secretary  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

I have reached the point of utter boredom in connection with my gift to The Corcoran, but being a tenacious character, I made one more crack before throwing in the sponge. On June 28, I wrote a letter to Mr. Mitchell Rogovin who has been handling the matter as Assistant to Commissioner Mortimer Caplin and my facetious remarks contained in that letter evoked the attached reply, which I hope you will keep confidential as I don't want to disturb the mood of the moment.

Incidentally, I enclosed a photostat of a letter I had received from Lucius D. Battle, expressing his gratitude for the loan of sixty or more paintings for a period of a year. I thought it would impress Rogovin with the fact that the works of arts have been used for purposes other than commercial. In any event, his reply, obviously typed up without the aid of a secretary, is informal, and we might wait this additional week or so before taking further action -- don't you agree?

Incidentally, a large part of the collection is on its way to Santa Barbara where it will open on August 6 and where I will appear as guest speaker. It is scheduled for Honolulu and finally for San Francisco. Before it returns to New York, I hope that Corcoran will start building. In any event, if I don't hear favorably within two weeks, we can get started on your suggestions.

Where are you planning to spend your vacation? I am so eager to hear about your trip to Belgium, but I suppose that since we are both away from our respective posts, we will have the big gab-fest in September. As I presume that all the mail will be forwarded to you, I will write as soon as I get any news favorable or otherwise. Meanwhile, my very best to you and the family.

Sincerely,

EGH:s



July 10, 1963

Post Master:  
Zone 22  
New York, New York

Dear Post Master:

Thank you for forwarding the first-class mail to my summer address at Eden Hill Road, Newtown, Connecticut.

When I stopped off at the Gallery yesterday they said that the third-class mail is not being delivered in New York as usual. While the Gallery is closed to the public, there is someone there from Monday through Friday from 10:00 a.m. to 5:00 p.m. I would, therefore, appreciate all but first-class mail delivered to 51 Street on those five days.

Thank you for your courtesy.

Sincerely yours,

BCH:mel

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 19, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Edith:

I understand you are talking in Santa Barbara on the eighth of August, but when do you come out? You told me it would be ahead of time, and I shall come and see you ahead of time if I may.

Also: Has John finished the little list of O'Keeffes for me? I am going to need it well before I go near Abiquiu again, and I do wish you could urge him to send it, as I fear everything will quiet down once you are away.

I look forward to seeing you.

Ever affectionately,



Frederick S. Wight





COMMITTEE TO SAVE THE COOPER UNION MUSEUM

July 16, 1963

To the Members of the Committee:

A meeting of the members of the Committee will be held in the "Library" at the Hotel St. Regis, 55th Street and 5th Avenue on Tuesday, July 23rd at 5:00 P.M.

The purpose of the meeting is to apprise all members of the state of the "Union," to exchange views, and to discuss the future course of the resistance and the Committee's program.

We hope you will make every effort to attend.

Cordially,

The Committee  
Margaret Nelson, Secretary  
333 East 34th Street  
New York 16, New York  
Mu 9-8763

R.S.V.P.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



F  
*PAZ pulsed 11/63*  
July 30, 1963

Mrs. Martin Sargent  
The American Church in Paris  
65 Quai D'Orsay VII  
Paris, France

Dear Mrs. Sargent:

I, too, regret that our proposed exhibition is not working out. Confidentially, one of my great prides as a dealer for 37 years is that the wives of the artists are devoted to me--but with one exception, Mrs. R., who fancies herself a great public relations personality. At this point, I'm too weary to continue battling and as I threatened, to let her act as manager.

Frankly, I'm not in touch with young American artists in Paris and agree with you, Dortha Speyer is not helpful--based on my earlier experience with her.

While we could help out with exhibitions, it would be much too costly for you to take care of the expenses involved for packing, transportation, and for insurance both ways. Perhaps I could make another try in writing to Rattner, although he is completely controlled by his wife.

Meanwhile, my best regards and to Mr. Sargent.

Sincerely yours,

EGH:mel

July 11, 1963

B  
Mr. E. N. Benson, Dean  
Philadelphia Museum College of Art  
Broad and Pine Streets  
Philadelphia 2, Pennsylvania

Dear Emanuel:

Much as I hate to be such a bore, I am awfully eager to get the transcript I referred to in my letters of April 2 and June 25. If you can't find anyone to do this, would you be good enough to send me the portion of the tape you referred to in your letter of March 23, and I will try to have it done here. It is especially important at this immediate time in relation with something that has come up. I will explain later.

Many thanks for your cooperation. Have a good summer.

Sincerely yours,

ECH:mel



AFA

Mr. J. Watson Webb, Jr.  
President, Shelburne Museum  
Shelburne, Vermont

Dear Mr. Webb:

Much to my great disappointment, I have been obliged to take my doctor's advice and continue my rest for at least another week before taking any trips away from Hestown. This will be the first summer in 15 years that I will have omitted my favorite trip.

No doubt I can arrange to pay a visit to the Museum later in the summer when I return from Santa Barbara where I am scheduled for a talk on August 6. During the exhibition, my modern collection is scheduled as a gift to the Corsoran Gallery.

I know the meeting will be a great success and extend my best wishes and regards to all my friends.

If it isn't asking too much, I should very much like to have Mr. Yandell send me a brief report so that I may keep in touch meanwhile.

Most sincerely,

EGH:mal

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1963

Mrs. William Chanler  
Katonah Art Gallery  
Katonah, New York

Dear Mrs. Chanler:

We regret to advise that unfortunately some of our paintings have not yet been returned to the gallery and therefore we will not be able to send you anything for your show.

We wish you success with the show.

Sincerely yours,

John Marin, Jr.

JMrilk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



I will probably be stuck here  
until after Labor Day.

My best to you & thanks &  
regrets that I couldn't  
write sooner.

John

John  
Graham

July 21 '63  
Dear Mrs. Halpert.

Thank you for  
your warm and grac-  
ious letter.

My brother-in-law  
and sister-in-law will  
follow through I am  
sure.

I've still been  
reading, studying, learn-  
ing - - - - - what to  
do with this kind of

"talent" I've yet to  
find out.

I hope some  
day that you can  
visit us here in  
Washington. Perhaps  
we can get together on  
a small Weber. I  
somehow feel I owe it  
to Mr. Weber. He was  
simply enchanting - to me,  
and it ended up in



# THE AMERICAN CHURCH IN PARIS

65, QUAI D'ORSAY - VII

PARIS, FRANCE

MARTIN V. B. SARGENT

MINISTER

TEL.: INVALIDES 58-90, 07-99

Dear Miss Halpert,

Monday, 22 July

I am sorry we were not able to answer your very cordial letter sooner, but there have been complications. I have tried several times to talk the show out with Mrs. Rattner, and she does not want to make any definite plans. I believe that their friends have convinced them that it would be advisable to have his first show in a gallery in Paris and not in a church gallery, and the gallery she will not tell me which it is. I don't see a show in the spring until March or so, which makes our show in October out of the question. I can understand the reasoning, and it is after all, his professional career. In some ways, I think they are mistaken. We are a well-established and old institution here. This new project of ours is being talked about, and I think we would have drawn a longer and more representative public, just as many art critics and better press coverage. But I, too, may be mistaken. Anyway, I'll water over the dam.

We haven't given up completely. In my talks with Mrs. Rattner she told me that she probably would be New York for your show of this work, and that the Paris gallery would probably be in touch with you, in order to look it over. I gathered that the Paris gallery, when and if, it shows his work, will probably show only some of his work, and would be interested in a simultaneous show of his work.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



S H E L B U R N E



M U S E U M

INCORPORATED

*Founded in 1947 by Mr. and Mrs. J. Watson Webb*

SHELburne, VERMONT

Office of the Director

Burlington, UNiversity 2-9646

July 16, 1963

Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a brief resume of the Earl of Shelburne's background and what the town of Shelburne is going to do to honor him. A photograph of the Earl is enclosed. Naturally, if he entices you, we will be more than glad to see you at Whelburne while he is the town's guest.

As I told you, we were sorry that you were unable to attend the Annual Meeting. I hope that you will be able to rest and relax in your Garden of Eden.

If you have any brilliant ideas, thoughts, or suggestions, please give us a buzz. With every kind wish.

Sincerely yours,

Bradley Smith  
Assistant to the Director

BS:cc  
Enclosures 2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.



Attached to this whole "file" is a memo stating: "Please treat this information as confidential at this time. The contents are not to be released to the press to avoid ample opportunity of vituperative signs both of support and of attack." The memo is dated July 18, 1963.

Dear Bruce:  
Enclosed you will find a complete report of my gripe in connection with the Metropolitan Museum's project and Mayor Wagner's capitulation. Fortunately, I had enough stats made originally to have one immediately available. You will note that the newspaper report lists the city "share of \$5,400,000....." You will also note that there is no mention of American art as part of the museum interest. My letter to John Rood is self explanatory; this preceded a lengthy telephone conversation I had with him to precipitate action on the part of Artists Equity Assn. His letter to Horner (with duplicates sent by him to the Art Dealers Assn. and the American Federation of Art) is also enclosed.

Neither of the last mentioned organizations took cognizance of the matter and it just died on the limb, if I may use a cliché. However, I feel so strongly about the lack of interest characteristic of the Metropolitan Museum in relation to its great collection of American Art (300 years), that - with my renewed energy thanks to the Connecticut air - I am ready once more to sustain my role as the B----- of the art world. END OF ACT 1.

The more recent gripe you called me about is being appropriately handled by a big-shot legal firm -- JAVITS TRUBEN SILLCOCKS EDELMAN & PORCELL, at 375 Park Avenue. I finally read the 10 page letter addressed to Mr. Arthur A. Houghton, Chairman of the Board of Trustees of the Cooper Union --- on July 9th. It is a brilliant form of protest signed by Albert I. Edelman of the legal firm mentioned, and accompanied by Annex "A" comprising a list of 38 names of the members (as of July 9th) of the COMMITTEE TO SAVE THE COOPER UNION MUSEUM. The latter includes such prominent names as Mrs. Robert Woods Bliss, Henry F. Dupont, Henry S. Francis, Edgar Kaufman, Jr., Lewis Mumford, Henry Hope Reed, Jr., Alexander Rosenberg, Ed Wormley, and a number of minor characters like yours truly.

more



FINE ARTS DIVISION  
SANTINI BROS., INC.  
449 WEST 49th Street  
NEW YORK 19, N. Y.

Ref: Collection of Edith Halpert

BOX NO. 8 Con't.	DIMENSIONS 35 x 62 x 47	CUBE 60	WEIGHT 575 lbs.
ARTIST	TITLE		
S-88	Marsden Hartley	MOVEMENT II, PROVINCETOWN	
S-89	Lyonel Feininger	OLD GABLES, LUBECK	
S-90	Arthur G. Dove	DAWN # II	
S-91	Karl Zerbe	SELF PORTRAIT	
S-92	Charles Sheeler	RED AGAINST THE WHITE, 1957	
S-93	Niles Spencer	DOWNTOWN NEW YORK	
S-94	Margarite Zorach	PORTRAIT OF WILLIAM ZORACH	
S-95	Mark Tobey	METROPOLITAN AFTERNOON	
S-96	Charles Sheeler	YELLOW WALL	
S-97	Charles Demuth	TREES	
S-98	Ben Shahn	BARTOLOMEI VANZETTI	
S-99	Stuart Davis	LANDSCAPE, GLOUCESTER	
S-100	Mark Tobey	MOSAIC SPACE	
S-101	Yasuo Kuniyoshi	SQUASH	
S-102	Georgia O'Keeffe	WAVES	
S-103	John Marin	EAST RIVER	
S-104	Rueben Tam	RED SUNSET	
9	37 x 62 x 37	50	500 lbs.
S-58	Max Weber	CLIMBING FIGURE	
S-59	Horace Pippin	SUMMER FLOWERS	
S-60	Marsden Hartley	MUSICAL TEAM #1	
S-61	Morris Graves	SNOW FLOWER	
S-62	Charles Demuth	RED POPPIES	
S-63	John Marin	RAMAPO RIVER, N.J.	
S-64	John O'Hara	SUNSET, 1922	
S-65	Charles Demuth	LOVE, LOVE, LOVE	
S-66	Joseph Stella	COMPOSITION, 1914	
S-67	Morris Graves	BIRD	
S-68	Preston Dickenson	FACTORY IN WINTER	
S-69	Gaston LaChaise	NUDE #3	
S-70	Georgia O'Keeffe	RED & GREEN III	
S-71	Ben Shahn	CLARINESIST #1	
S-72	John Marin	TRAPEZE - THE CIRCUS	
S-73	Max Weber	ABSTRACT	
S-74	William Zorach	BOATING, MAINE	
S-75	John Marin	MOVEMENT #1, BOAT SERIES, DEER ISLE, MAINE	
S-76	John Marin	TWO BATHERS	
S-77	John Marin	WEEHAWKEEN SEQUENCE #7	
S-78	Joseph Stella	ABSTRACTION	
S-79	Jack Levine	SCHELOMO, 1941	

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 20, 1963

Dr. G. Stuart Hodge, Director  
Flint Institute of Arts  
De Waters Art Center  
1120 East Kearsley Street  
Flint 3, Michigan

Dear Doctor Hodge:

Your letter was forwarded to me at my summer home.

Much as I would like to give you an affirmative answer immediately, I'm rather in a helpless position in connection with a proposed Shahn exhibition.

The Museum of Modern Art, which arranged a large retrospective of Shahn's work, ~~has~~ continued the European tour and I am still at a loss regarding the final date of return. Also, Shahn went abroad and I have no idea of where he is at present. However, I will do all I can (by mail) in the way of obtaining the information you requested before the end of August.

On the other hand, I can assure you that we will be very pleased to cooperate with you and that you can depend on our help in connection with the Collector's Show.

In closing, I want to express my regrets that the Gallery will be closed through Labor Day and no one will be on tap there during the month of August. I expect to be in California during that time and John Marin will be in Maine, but in any event, he would not be in a position to help you with the Shahn information.

I hope that you will visit New York during the regular season and that I will have the pleasure of seeing you.

Sincerely yours,

ECH:mel

we shall be most happy to have it because we do want to make the exhibition a most stimulating one to carry out Dal's plans. We leave the selection up to you. The exhibition will contain excellent American, Modern French, Modern German, and Modern Mexican water colors, as well as several by Japanese artists.

I am glad to see that you will be coming to Santa Barbara, and if it is possible, I shall try to run up to see you between the 3rd and the 6th. Will contact you beforehand. Warmest regards.

As ever,

Ruth

RH:dn

P.S. Please advise day of shipment,  
Artist, titles and insurance  
values before departure from  
New York.

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





# Silvermine Guild of Artists, INC.

Silvermine, New Canaan, Connecticut | Norwalk Victor 7-4591

July 15, 1963

Frederic Hicks, president  
Robert H. Miller, executive director

Vice-Presidents:  
Miriam Brody  
Albert D. Kappel  
Gabor Peterdi

Gail Symon, director of college  
Stanley M. Loomis, treasurer  
Marguerite Dugay, secretary

BOARD OF TRUSTEES:  
Nevington Arthur  
Robert R. Barker  
Mrs. John W. Barnes  
Miriam Brody  
H. Clifford Burroughes  
R. Leslie Cizek  
Norman Cousins  
Marguerite Dugay  
Carlus Dyer  
Mrs. Harry E. Gould  
Mrs. M. E. Grunewald  
Frederic Hicks  
Louis Huberman, Jr.  
Elmer Huebisch  
Mrs. Howard Johnson  
Albert D. Kappel  
Tauno Kuoppi  
William A. Kelly  
Stanley M. Loomis  
George F. Lowman  
Amy Lynn  
Suzanne McCullough  
Gabor Peterdi  
Roger Prince  
Bert S. Prunty, Jr.  
Claire Rantoul  
Bernard Riley  
Ray Ridaluck  
Richard J. Robertson  
Thomas E. Saxe, Jr.  
Edwin Schwartz  
James Thrall Soby  
Jackson E. Spears  
Gail Symon  
Fred P. Wilcox  
Robert H. Miller, ex officio

Marion H. Fuller,  
administrative secretary  
Ethel Margolis,  
gallery director  
Ann Bridgman,  
public relations

Mrs. Edgar Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We would like to request your assistance in connection with one of the major exhibitions that will be held in our galleries this fall. The exhibition will have the theme "Connecticut Industry Buys Art," and it will comprise a selection of important paintings and sculpture borrowed from the collections of business and industrial firms in Connecticut. The show will run from October 6 to 31.

We would like very much to see a number of your artists represented in this exhibition. With that in mind, would you be kind enough to give us the names of people associated with Connecticut industry who have acquired paintings or sculpture through your gallery? If you can send us this information, it might be helpful if you could also identify their acquisitions as to title, medium and name of artist.

Since the exhibition opens on October 6, we must begin immediately with the selection of works for the show. Any help you can give us, particularly in the matter of locating paintings that will enhance the interest of the show, will be greatly appreciated.

As a matter of information, I am enclosing a copy of the catalog of our current exhibition, the "Fourteenth Annual New England Exhibition." I thought this might be of interest to you.

We shall be very grateful, Mrs. Halpert, for any information or suggestions that will help us with the planning of our October exhibition.

Yours sincerely,

Leslie M. Dalcher  
Executive Director

LMD:ms  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 23, 1963

Miss Anita Dorski  
Secretary to Mr. Halley  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Miss Dorski:

I am so sorry that there has been some confusion about the insurance of the Stephen Greene painting entitled, Performance.

There is, however, no reason to duplicate the insurance on this painting. If it appears on the Corcoran policy, you can let the matter ride as one protection is sufficient in any case.

I am returning the blue receipt form, which we would like to have signed and sent to us as indication that the painting is in your possession at the present time. You may retain the yellow copy for your own files.

Sincerely,

EGH:s

enclosure

Copy to Mary Hoffman Forbes,  
Registrar  
Corcoran Gallery of Art  
Washington, D. C.



July 30, 1963

Mr. Harris Prior, Director  
Memorial Art Gallery  
University of Rochester  
Rochester, New York

Dear Harris:

Here I am in Connecticut on my "vacation" (who should live so?).

I'd asked John Marin to order and to send you a photograph of the MERGANSER FISH DUCK by William M. Harnett. Since the photographer may have sent it to you directly, I am giving you the dimensions: 34" x 20 1/2". It is dated 1883 and is one of a pair painted by Harnett "On Order". The mate is owned by a California collector whose name I can't remember at the moment but I had retained what I considered the more exciting of the two. If you want further information, Mrs. Gardner of the Metropolitan Museum has a detailed reference to this pair in her archives.

Did you know that we are planning an exhibition of paintings and drawings by the late E. E. Cummings, probably in October. I may get up to Rochester when I return from a lecture tour in California, about the middle of August, and will let you know in advance so that I may have a drink at the Prior home and see two of my favorite people. Meanwhile, would you be good enough to give me the address of Mrs. James Sibley Watson, from whom I plan to borrow a few pictures. I hope that she has photographs of them in the event I cannot make the trip. Am I correct in remembering that you own a Cummings as well? Please let me know. My best to you and your bride.

Sincerely yours,

EGH:mel

July 11, 1963

Mr. Carlo Derkert  
Statens Konstsamlingar  
Moderna Museet  
Stockholm 100, Sweden

Dear Mr. Derkert:

On June 28, I sent you a cable containing the word "Yes" as you requested. I'm now enclosing our invoice which you will note includes a 10 per cent discount which we allow to all museums both here and abroad.

Needless to say, I am delighted that Tseng Yu-Ho will be represented in your museum. I'm equally delighted to learn that the exhibition has been such a great success with an excellent attendance.

So that you may become acquainted with some of our special activities--other than one-man shows--I am enclosing under separate cover two catalogues of recent exhibitions which are of special significance and indicate that much of contemporary American Art had worthy ancestors in this country. Our roster of older artists appears at the bottom of this letterhead.

I wish to thank you for all your courtesies.

Sincerely yours,

EOH:mal  
Enc.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith Halpert

-2-

July 22, 1963.

I hope by now that you are rested -- and if you are able to take a trip to Shelburne later on in the summer I hope you'll enjoy the changes and additions which have been made during the past year.

With best wishes to you,

Most sincerely,

*L. Watson Webb Jr.*

JWWJr  
mdu

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

49 CHESTNUT STREET  
SPRINGFIELD 3, MASSACHUSETTS

July 17, 1963

Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed herewith is our check in the amount of \$2500 for the pair of portraits. Both of these young people are so stylishly dressed, obviously well to do, and seem more like a bridal couple than anything to do with an Inn. Do you have any more information other than this traditional attribution? I gather that they were found in Pawtucket.

Congratulate your restorer on a job well done. Also, thank you for allowing us to include these exceptionally fine Field portraits in the collection bequeathed to us by Mrs. Victor H. Wesson.

With every good wish,

Sincerely yours,

*Frederick B. Robinson*

Frederick B. Robinson  
Director

FBR/sm

*Wm. N. N. N.*



**Memorandum from** Edith G. Halpert

Hartford, Conn.  
July 10, 1963

To: Santini Brothers, Inc.

I am enclosing a copy of the <sup>Museum</sup> Santa Barbara list. All the items were picked up at the warehouse and at the Gallery by your men, with the exception of DOVE's Rhapsody in Blue (which I will take to California in person) and the following:

MARIN Movement No. I  
Two Bathers  
Trapeze-The Circus

PIPPIN Summer Flowers

WEBER Climbing Figure

These will be delivered to you by hand today by John Marin, Jr.

Would you be good enough to return the list to the Gallery after checking, affixing your signature, of course. Thank you for your patience and co-operation.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Could you let me know one way or another?

I hope you are well & having a good summer.

As ever

Cleve (May)

Cornwall Bridge  
Connecticut

~~Wm. W. W.~~  
Wm. W. W.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

This is a quick note so I can get this in the mail, but it brings all my thanks for your warm hospitality as well as for other things.

Affectionate greetings,

Jim

D.P. BROTHER & COMPANY

*Advertising*

GENERAL MOTORS BUILDING

DETROIT 2, MICHIGAN

TRINITY 2-8250

August 1, 1963




Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Marin:

May I be kept informed of your exhibition  
schedule? If announcements are sent to  
out of state residents, I would appreciate  
being placed on your mailing list as follows:

Jerome A. Friedland  
611 Lafayette Towers, West  
Detroit 7, Michigan

Sincerely yours,

  
Jerome A. Friedland

JAF:lm

or to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



*Art in America*

July 30, 1963

Mr. Cleve Gray  
Cornwall Bridge  
Connecticut

Dear Cleve: (May 17)

No doubt you have received the Osborn photographs by this time. I selected them when I was in New York more than a week ago and had John Mail them to you promptly.

I'm on my way to California but will be back on Eden Hill Road, Newtown, Conn. about the 12th of August with the hope of remaining here through Labor Day. If you and Mrs. Gray could take time off to have lunch or dinner with me in my pre-revolutionary house (the food is modern), I would be delighted. My telephone number is 426-4508.

Best regards.

Sincerely yours,

EGH:mel

July 24, 1963

Mr. John Prosser  
815 Barberry Lane  
Lake Forrest, Illinois

Dear Mr. John Prosser:

After two tries to reach you at the number I wrote down erroneously, evidently, -- Area Code, 312; 342-5500 -- I am now relying on the U.S. mail.

The O'Keeffe painting entitled, RED HILLS WITH FLOWERS, will be sent to you at the figure you stipulated -- \$5,000., together with a check for \$1,000. to balance off your \$6,000. credit for the painting you returned to O'Keeffe -- entitled, TWO AUSTRALIAN COPPER ROSES III.

I am pleased that we have completed this transaction, and will await word from you before the shipment is made to your residence.

In replying, would you be good enough to use my Connecticut address -- Eden Hill Road, Newtown, Connecticut.

I am sure that you and Mrs. Prosser will enjoy the new acquisition. In closing, I want to express my gratitude for your indulgence and cooperation in this matter. I hope to see you in the Fall when the Gallery reopens. Best regards to Mrs. Prosser.

Sincerely,

EGH:s



Mr. James Cirmans

-2-

July 31, 1963

just about gives me time to get out the release and start on the mailing of the announcements--without any help in the Gallery which will be closed through September 3. Incidentally, you did not include a sample of the announcement. No doubt Mr. John Gordon can pass on that in my absence.

There is no object in writing to me as I will leave Newtown on Friday, August 2 before the mail is delivered to Eden Hill. However, I will be in the Gallery late afternoon and will phone you when I arrive. Perhaps you can have a dinner snack with me to save time so that we can finalize (how Madison Avenue can I get) the works. Meanwhile, write the letter to the Whitney Museum as suggested and save a copy for me.

Sincerely yours,

EGH:mel

rior to publishing information regarding price transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LEWIS P. CABOT

Watch House  
West Manchester, Mass.

11 July 1963

Dear Sir,

Several days ago I made arrangements with the Boston Truck Company to return the Arthur Dove (HOUSES ON SHORE 35/8), the top item on the enclosed receipt; both items were taken on approval. I have enclosed a check in the amount of \$500.00 for the purchase of the Zorach

This leaves my debit balance a sum of \$1400.00 which should be paid off by 1964 (March) according to our agreement. Thank you very much. I expect that you have already received the Dove; if not it should be reaching you shortly.

Yours sincerely,

L P Cabot

This is correct.  
as above date.  
aR

or to publishing information regarding sales transactions, such as are responsible for obtaining written permission on both sides and purchase involved. If it cannot be obtained after a reasonable search whether an artist or otherwise is living, it can be assumed that this information will be published 60 years after the date of sale.



# ARKANSAS ARTS CENTER

MACARTHUR PARK, LITTLE ROCK, ARKANSAS

cd  
7/29

July 15, 1963

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

In Mr. Symond's absence from the Arts Center, I hasten to reply to your recent letter. We were so sorry to learn of the damage in the packing of the John Marin Exhibition. We were most grateful to you for letting the Arts Center have your fine collection on exhibition, and find it hard to understand how our packers could have damaged the frames with the masking tape. We have reported the damage to the five frames to the Aetna Casualty Insurance Company. The agent has requested that we ask you to advise us of the estimated cost of repairs. It is our understanding that according to the amount involved, the procedure will either be an immediate settlement or negotiations through an insurance adjustor.

We will appreciate your getting this estimate for us and forwarding it to us at your convenience. We will then let you know how we are to proceed toward a satisfactory and early settlement.

We appreciate your comments about our Dedication Program. We hope that we will have the pleasure of your visiting the Arts Center in the near future.

Sincerely,

Anne Long  
(Miss) Anne Long

Assistant to the Director

AL/mw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 30, 1963

Mr. Peter A. Wick  
Assistant Curator  
Museum of Fine Arts  
Boston, Mass.

Dear Mr. Wick:

As the Gallery is closed during July and August, I have just received your letter which was forwarded by our Porter at the Gallery.

Unfortunately, I haven't the slightest notion where to reach Marcel Duchamp, but would suggest that the letter be addressed in care of anyone of the many publications in which he has appeared. When I return to New York, I can try directly and let you know.

There is no question whatsoever as to the identity of Duchamp in the watercolor, but I thinking it would be an excellent idea to check with him. I remember the painting as of yore and even in those days he was pointed out as Duchamp by various friends and I seem to recall that Demuth had mentioned it to me *also*.

I hope you have a pleasant summer and that I will have the pleasure of seeing you in the fall. Best regards.

Sincerely yours,

EGH:mel



TIME  
INCORPORATED

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20  
JUBBON 6-1212  
BOOK DIVISION

July 23, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I am writing you at the suggestion of Margit Varga, who thinks you may be able to help us with a point on a Max Weber painting.

We are publishing a 12-volume History of the United States, and in our volume on the 1930s, we have a picture essay on the Social Art of the 30s. We are using the Weber painting called Seeking Work, which, as you undoubtedly recall, shows a group of unemployed men gathered before a mill, apparently discussing the possibility of getting jobs. We are trying to interpret the picture for a caption and what puzzles us is that two of the men seem to be pointing up to the sky, and a few of the others are looking upwards too. Margit seemed to have some distant recollection that the symbolism of pointing upwards had some suggestion of "pie in the sky", but she was vague and thought you might know better what the picture was about. Or, if you didn't, you might suggest someone to me who would.

1930s century

I would be most grateful if you could let me have any ideas you may have on the subject. We are in process of closing the essay now so it would be good to hear from you as soon as conveniently possible for you. I don't know where you are but if there's any possibility of your phoning me - collect - at LL-6-2301, that would be wonderful. I am here from about 10:15 to 6:00 every day. Failing that, a letter from you would be most appreciated. I am sorry to break in on your vacation this way but we are a bit desperate.

Sincerely,

Terry Drucker  
(Mrs.) Terry Drucker  
Book Division

*missile  
momma for  
Struggles  
for self preservation  
crushed - No Work*

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

*file - Crona* 25 July 1963

*Mrs. Edith Halpert*  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

Almost three tons! That's a lot of weight, but then I knew you were loaded. You'll be happy to hear the shipment arrived Tuesday, and it has been unpacked and checked. A condition report will be forwarded shortly. Santini, incidentally, builds magnificent cases. You should keep these, by all means, when the show goes back to you.

What a terrific collection it is, and how happy I am that it is my last here and the first in Honolulu! I'm impatient to see it on the walls. The Los Angeles Times (Henry Seldis) gave it a good promotion last Sunday, already.

Entertainment for you is beginning to line up, as follows tentatively: Saturday - cocktail party by Esther Bear; Sunday - evening party by Mrs. Hamilton Von Breton; Monday - small dinner at Mr. and Mrs. Huyler White's; Tuesday - my small dinner party before the opening; Wednesday - the Fiesta's "Gala de Noche" at the Biltmore and you'll want evening attire of some kind, whether it be Spanish costume, something conventional or a mixture of the two (I sent my tux to Hawaii so I'll go in a "mixture"). The latter - dinner with dancing and Spanish style entertainment - is one of the more "exclusive" Fiesta affairs and might be fun; anyway, it's at your hotel. O.K.? We have Mrs. Horace Gray as our hostess on this latter occasion. We can omit anything you want to, but let me know, please.

The catalogue lay-out is before me and, if I do say so myself, it should be very attractive, thanks to a good printer, not to mention all the "free" cuts. The Davis color is off but it's terribly eye catching on the cover.

Awaiting word from you re the foreword but will send this on meanwhile.

Affectionate greetings,

*James W. Foster, Jr.*  
James W. Foster, Jr.  
Director

P.S. don't forget the photo by  
May Ray! JWF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Regarding the lighting, I have arranged through my company, Screen Gems, Inc., to have a professional lighting expert design the lighting for the exhibition. In this way, we will be certain of displaying the Weber paintings as advantageously as possible.

I would appreciate knowing, from you, exactly what pictures will be made available to us for the show. We need this information as soon as possible to prepare the catalogue, the publicity, and the show itself. Also, we would like to know which pictures you would prefer to be reproduced in the catalogue.

In addition, I would like to know what specific insurance arrangements you wish us to make regarding the pictures. If possible, we would like to use the same insurance company that you currently deal with.

Finally, I would like to say, that everyone who is connected with the show is very enthusiastic about it, and we are all very appreciative of your wonderful contribution to it. We all want to thank you again, and wish you a most delightful summer.

Sincerely yours,



Marvin Korman

MK:ps

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. George A. Douglass, Jr., Director  
Fine Arts Conservation Laboratories, Inc.

July 24, 1963

- 2 -

While the Gallery is closed, all mail sent there is forwarded to me automatically to my Summer home. Won't you write me shortly so that all final arrangements may be made. Thank you for your courtesy.

Sincerely,

EGH:s

George A. Douglass, Jr.  
Fine Arts Conservation  
Laboratory  
Mr. George A. Douglass, Jr.

rior to publishing information regarding sales transactions, ascertainers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

## BOARD OF DIRECTORS

ALEXANDRE P. ROSENBERG  
PRESIDENT

PIERRE MATISSE  
VICE PRESIDENT

KLAUS G. PERLS  
VICE PRESIDENT

ANTOINETTE M. KRAUSHAAR  
SECY. & TREAS.

GRACE BORDENICHT BRANDT

SALLY H. FAIRWEATHER, CHICAGO

DAN R. JOHNSON

ROBERT M. LIGHT, BOSTON

ELEANORE B. SAIDENBERG

EUGENE V. THAW

RALPH F. COLIN  
ADMINISTRATIVE  
VICE PRESIDENT  
AND COUNSEL

MURRAY HILL 8-7800  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

After publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## MEMORANDUM TO DEALER-MEMBERS

In my private practice as an attorney, I have recently experienced a sad situation where an American artist died without leaving a will. He was survived by a wife only - no children - and under the laws of the State of New York in those circumstances the wife will receive \$10,000 plus only one-half of the balance of the estate and the other half of that balance will be distributed among the artist's brothers and sisters (or parents if he had any). This is not what we believe the artist would have wanted but because of his failure to express his wishes by will, there is nothing to do but distribute in accordance with the law.

The widow, in an effort to correct or partially to correct the situation, is making a claim that some of the art works remaining unsold at the time of the artist's death belong to her as a result of gifts and therefore are no part of the estate which must be shared with the artist's brothers and sisters. Whether or not she will be able to sustain this claim by producing specific evidence of the gifts is highly questionable. The artist, of course, filed no gift tax returns and there is no written evidence of the gifts.

THE PURPOSE OF THIS MEMORANDUM is to call your attention to this situation so that you may, if you wish, in turn bring it to the attention of such American artists as are represented by your gallery. It is of the utmost importance that if artists wish their estates, and especially the works created by them, to descend on their deaths to specific people, they make a will to that effect. In addition, if they make gifts to their wives or children or others during their lifetime, there should in each case be written evidence of such a gift somewhat in the form of the annexed assignment. They should each consult their own lawyers or tax accountants for advice as to the tax implications of such gifts. Specifically, they should learn the total amount of gifts which they may make tax free and the amount of gifts which they may make tax free in each year.

THE IMPORTANT THING is that this situation be brought to the artists' attention and that they seek and procure the proper advice



July 20, 1963

Mr. E. M. Benson, Dean  
Philadelphia Museum College of Art  
Broad and Pine Streets  
Philadelphia 2, Pennsylvania

Dear Emanuel:

Thank you so much for sending me  
the transcript of "my remarks."  
It is just what I wanted and I  
am grateful to you.

Sincerely yours,

EGH:mel



July 30, 1963

Mr. Guy Brooks  
Advertisers Telephone  
Service Corporation  
200 West 34th Street  
New York 1, New York

Dear Mr. Brooks:

A propos of your letter dated June 21, I should like to commence the answering service. For the month starting on August 1, if this is possible, otherwise the 5th will do.

The reply in each instance should be "The Gallery is closed until after Labor Day. However, all letters addressed to the Gallery will be forwarded."

I'd like to have daily reports of all incoming calls with names of callers spelled correctly as well as return telephone numbers. If the message seems urgent, my Connecticut phone number may be given to the caller--the latter only after August 10.

Please send me confirmation at once as I am leaving for California on Friday of this week. Thank you for your courtesy.

Sincerely yours,

EGH:mel

*admr  
plume*

# U N I O N   B A N K

VICE PRESIDENT'S OFFICE

AIRMAIL, SPECIAL DELIVERY

July 16, 1963

Miss Edith G. Halpert  
Director  
The Downtown Gallery  
Eden Hill Road  
Newtown, Connecticut

Dear Miss Halpert:

Thank you very much for your recent letter.

I am still interested in seeing some of Shahn's serigraphs, but since writing you last, I have become involved in preparing for a wedding -- my own. It is now scheduled for early September and the intervening time will be a very busy period. As a result, it may be best if I delayed in accepting your very kind offer to mail a selection of prints. I will contact you after the summer and hope that you will still be in a position to send some out to me.

Thank you again.

Sincerely,

  
Abner D. Goldstine

ADG:ds

c.c. The Downtown Gallery  
32 E. 51 St., NY 22, NY



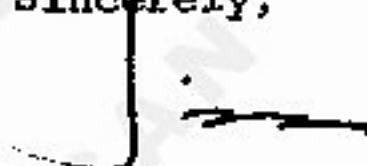
Mrs. Edith Halpert  
July 18, 1963

(3)

we have lunch? I have lunch dates Tuesday and Wednesday, otherwise I'm free. I do not work on Friday.

Now here is your really big thrill: I'd be delighted to come up to see you next Friday or Saturday. The country sounds like a marvelous idea!

Sincerely,



Jim Sirmans

JS/jm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 31, 1963

Mrs. Terry Drucker  
Book Division  
Time, Inc.  
New York 20, NY

Dear Mrs. Drucker:

After three unsuccessful attempts to reach you by phone, I am trying the old-fashioned way.

Seeking Work by Max Weber was painted in 1938, when the artist became more involved in the immediate problems in his own environment, as opposed to the universal theme which persisted throughout his life's work. This, one of his very favorite paintings which has always been withheld from sale, and which his widow has retained for her personal collection, obviously deals with the depression era in the USA. He was deeply touched by the existing struggle "for self-preservation so pertinent at the time, but I doubt whether he had ever heard the song "pie in the sky-by and by....".

In my opinion, since Weber was not a topical painter, I believe that the gesture you refer to would be more religious in context - "awaiting for the miracle, or the expectation of "manna from heaven". I discussed this with Mrs. Weber a few evening ago by phone, and she agreed with me thoroughly. And, so, you may take it from there.

I hope this letter (badly typed by me in the country) will reach you in time for publication of the caption. Do let me know when the book will be released, as I am sure that Shahn, Kuniyoshi, and several artists I transferred to other galleries will be included in the book.

Sincerely yours,

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



July 27, 1962

Mr. William E. Steedman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona

Dear Mr. Steadman:

I was very pleased to hear from you and equally pleased with your plans for a Marin exhibition.

A retrospective show of his work just closed at the Carrier Gallery in Manchester, Vermont. This was initiated at the Corcoran Gallery where it was previously shown. Now it is being scheduled for a tour in Europe under the auspices of the U.S.I.A. A good many of the oils and watercolors were borrowed from institutions and collectors and, of course, from us. I am sure there will be equally outstanding examples available for you, with some exceptions where the lenders are opposed to extended circuits.

The Gallery is closed for the summer but if you can send me a list of acceptances early in September when I will return to New York, I will be happy to recommend "fill-ins" in order to represent the artist in his many facets. We have a fairly complete record of the owners, both institutions and private collectors and an equally comprehensive photographic record. Consequently we can send you prints (where available) or, if you plan to be in New York, you can go through our books to make your own selection. There certainly is sufficient time in view of your February opening date.

If there is anything you need urgently, please write me at the Gallery. All mail so addressed is forwarded to me wherever I am during my vacation. In any event, please be assured that I will do all I can to cooperate with you in this venture.

Sincerely yours,

EGH/ab

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



July 20, 1963

Mrs. Norman Isenberg  
295 St. Andrews Fairway  
Memphis 11, Tennessee

Dear Mrs. Isenberg:

Congratulations! I can well understand how delighted and excited you must be and hope that you are having a wonderful time in San Juan.

Naturally I'm very pleased that you decided to acquire both examples by Rattner, as they represent two very different moods and themes in his work. Also, I feel that your so-called exchange within the collection is rather wise as with the complete reorientation in the art world today, courtesy of the Marlboro Gallery's unfortunate project and Sears Roebuck, etc., there will be a considerable shake up in values and the artists who are not, directly or indirectly, involved in a Cartel will retain not only their integrity, but also their esthetic values (if ~~arrived~~) and inclusively their "commercial" values as well.

The next time you are in New York and we can really sit down over a drink and a meal, I can elucidate further. This is one of my pet subjects currently, and I would like you to get the outline of my theories in this connection. Do let me know in advance so that I can make arrangements accordingly.

My very best regards.

Sincerely yours,

P. S. An invoice is enclosed.

EGH:mel  
Enc.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

# SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

BB098 HA168

M CG 174 PD=CHICAGO ILL 23 1236P CDT=  
EDITH HALPER=

PHONE GARDEN 6-4508 NEWTON CONN=

UNABLE TO KEEP APPOINTMENT THURSDAY LETTER TO FOLLOW=  
SAM SCHWARTZ/GUILD HALL GALLERIES.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



# ADVERTISERS TELEPHONE SERVICE

CORPORATION

INCORPORATED

200 WEST 34th STREET NEW YORK 1, N. Y.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 31 1963

Edith J. Halpert  
Eden Hill Road  
Newtown Conn  
Dear Miss Halpert:

The Downtown Gallery number will be connected to our answering service on Thursday August 1. Your calling number is Murray Hill 8-5520 Box 134.

You state in your letter you wish to have daily reports of all calls. Can you supply our office with sufficient self addressed stamped envelopes for this purpose. This will avoid additional handling charges. Mail envelopes to Advertiser Telephone Service 246 East 54 St Suite 2K. Attach a note with instructions regarding frequency of mailing.

Yours truly  
Guy Brooks

All information in your letter has been noted and applied.

"OVER 25 YEARS OF SERVICE"



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Private Mailing Card



Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51<sup>st</sup>  
N.Y.C. N.Y.

July 10, 1963

Mr. James Sirwana  
c/o Rogers and Cowan  
500 Park Avenue  
New York City, New York

Dear Jim:

By the time this reaches you, you will have heard from the Whitney Museum indicating that it will be the beneficiary of our exhibition. I know you will be as pleased as I.

Let me hear from you after your conference with Lloyd Goodrich and/or Jack Gorden.

Gheerle,

KH:mal



The Commissioner of Internal Revenue


July 18, 1963

Dear Mrs. Halpert:

At this point you must feel that John Bass of Miami was a world mover to get the City of Miami Beach to take action in a "mere" six months.

More to the point, we have a series of conferences scheduled within the Revenue Service in the next two weeks which should go a long way toward resolving the issue. After that, I hope to be in touch with you.

Sincerely,

  
Mitchell Rogovin  
Assistant to the Commissioner

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

DALZELL HATFIELD GALLERIES  
FINE PAINTINGS-SCULPTURE  
AMBASSADOR HOTEL  
AMBASSADOR STATION BOX K  
LOS ANGELES 5

July 12, 1963

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

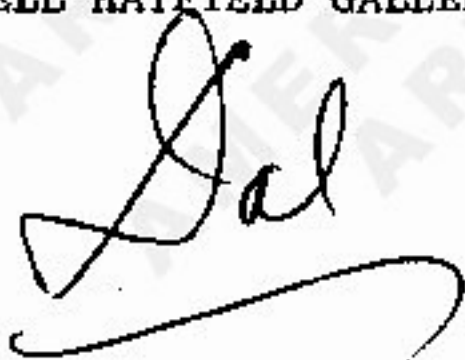
Dear Edith:

We note Gump's is having an Arthur G. Dove exhibition on loan from you. Inasmuch as we are going to have in August an exhibition of international water colors, I am wondering if there is an interesting water color at Gump's which we could borrow from you at the end of their show. Our exhibition will run from about the 5th of August to about the 5th of September.

I am sorry on our last two trips to Europe, we were in such a rush to get back home that we didn't get to stop in New York to see you. We shall look forward to seeing you, however, when we come early in 1964. Hope things are going well with you and that business continues excellent. With warmest regards, in which Ruth joins, I am,

Sincerely,

DALZELL HATFIELD GALLERIES



DHH:dn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 23, 1963

Mr. Karl Katz, Chief Curator  
The Bezalel National Museum  
Post Office Box 398  
Jerusalem, Israel

Dear Karl:

*and*  
It was good to hear from you, and I was delighted to receive the card with the Weber reproduction. You know me and my archives, but I know you will appreciate how valuable our records will be for any future scholars -- if any. In any event, the Archives at the Detroit Museum are delighted with the prospect of having all of the material sent there. I am almost always amused when the Director calls on me at the Gallery and takes a long, lingering look to scan whether I am well and to gage how much longer they have to wait for these files.

Naturally, I am delighted that Ben Shahn is having such success at your museum. I was under the impression that he was planning to be in Israel during the Summer; but since I have had no word from him, I will wait until he returns to get his schedule to date and thereafter.

What is happening about the American art collection for the museum? I have heard nothing further about it since the party at Billy Rose. I still remember that evening as I was quite annoyed when he called on me unexpectedly, but I certainly do want to help in the project if I can. You never can tell, I might even donate a few little knickknacks like Marin, etc.

Do keep in touch with me and let me know some months ahead about the opening so that I can make my plans to fly there for the occasion. At the moment, I am preparing for a much shorter flight -- to Santa Barbara, San Francisco and, maybe, Los Vegas -- the first two where I am scheduled to lecture; the third, where I want to play the slot machines.

And so, keep up the good work. My very best regards.

Sincerely,

EGH:s



TELEGRAMS AND CABLES:  
PENGUINOCK, WEST DRAYTON

TELEPHONE  
KEYPORT 1984 (7 LINES)

**PENGUIN BOOKS LTD**

HARMONDSWORTH · MIDDLESEX

17 July 1963

Mrs Edith Gregor Halpert  
Director of the Downtown Gallery  
32 East 51st Street  
New York  
USA

Dear Mrs Halpert,

I am writing on behalf of Mr Germano Facetti,  
Art Editor of Penguin Books.

Mr Facetti has seen a photograph of  
Ben Shahn's portrait of Sigmund Freud, painted  
in 1956, which was exhibited at the Palais des  
Beaux-Arts in Brussels. He would very much like  
to reproduce this on the cover of the Pelican  
edition of *THE LIFE OF FREUD*.

The Director of the Palais des Beaux-Arts  
suggested that we should write to you to ask your  
help in obtaining a photograph of this portrait.  
If you are able to supply one we shall be most  
grateful. We are writing to Dr Walter Myden,  
in whose Collection we believe the picture now is,  
to ask for his permission to reproduce it.

Yours sincerely,

*Mavis Hewitt*

for Art Editor

mh



July 24, 1963

Mr. William A. McGonagle  
Halemolli - 2036 Lee Place  
Honolulu 17,  
Hawaii

Dear Bill:

Here I am in my favorite Summer resort, talking into an Ediphone with a roaring fire just back of me requiring a constant change of position in the manner of a rotisserie spit. I guess I will have to settle in Phoenix or Tucson, where the sun is dependable. We have had so much rain during the two past weeks that I can't complain after the last few days in Honolulu where the sun failed me also.

Many thanks for your very charming letter. It was a great pleasure to see you and I am delighted that we had an opportunity to get together. When I see Jim Foster in Santa Barbara, I will give my #2 sales talk and recommend that he and you demand trips to New York alternate months. After all, how can you function at a museum if you don't see what is cooking in the "Art Center of the World". Don't you think that this would be a good arrangement? Incidentally, I saw Walter and Jack the other day, and they both remarked about the party and how much they enjoyed meeting you.

I was shocked to read that you went through so much agony on your return to Honolulu. How in the heavens did you get that sacroiliac condition? I know how horribly painful it is as I experienced it years ago after picking up a Zorach bronze. Behave yourself like a good boy and follow the doctor's orders. The hazards in our field are really something, and I am always irritated when I am told at chic parties that I must lead a perfectly thrilling life. My ex-assistants all expected a glamour job and were shocked when they too had to lift sculpture, drag pictures, listen to the many bores who came in for a quick education all in one easy lesson, to say nothing of all the petty nuisances that have to do with hanging, cataloging, mailings, etc. Here I am in Newtown where I spend at least twelve hours a day attending to Gallery business instead of weeding and reading in the sun.



FRANCIS BOSWORTH  
812 BROWN STREET  
PHILADELPHIA 23, PENNSYLVANIA

July 29, 1963

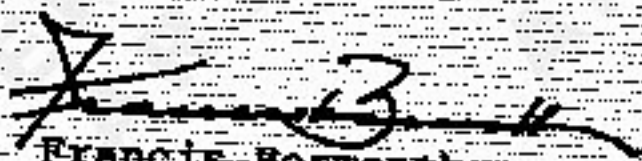
Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your reply regarding my Leger painting. I am recovering from a heart attack and that is why you haven't heard from me sooner.

I would prefer to give the picture to a dealer on consignment as I have received such conflicting figures on the value of the picture. Would you be interested? I can bring the picture to New York anytime if you wish to see it. Perhaps you prefer to wait until fall.

Sincerely,

  
Francis Bosworth

FB:j



FINE ARTS DIVISION  
SANTINI BROS., INC.  
449 WEST 49th Street  
NEW YORK 19, N.Y.

Ref: Collection of Edith Halpert

<u>BOX NO.</u>	<u>DIMENSIONS</u>	<u>CUBE</u>	<u>WEIGHT</u>
5	45 x 49 x 35	44	392 lbs.
	<u>ARTIST</u>	<u>TITLE</u>	
S-28	Jules Pascin	THE PARTY	
S-29	Jules Pascin	LE BON SANARITAIN	
S-30	Max Weber	FLOWERS IN OVAL	
S-31	Mitchell Siporin	PICTURE DEALERS	
S-33	Jacob Lawrence	FANTASY	
S-34	Yasuo Kuniyoshi	JUGGLER #2	
S-35	Mitchell Siporin	WOOD STOCK IDYLL	
6	43 x 49 x 43	52	435 lbs.
S-36	Georgia O'Keeffe	IN THE PATIO IX	
S-37	Ben Shahn	ANGER, 1952	
S-38	Don Fink	COMPOSITION, 1956	
S-39	Marsden Hartley	EARTH WARMING, MEXICO	
S-40	Louis Guglielmi	MENTAL GEOGRAPHY	
S-41	Rueben Tam	DAYS TOWARD LANDFALL	
S-42	Carl Zerbe	DARK ANGEL	
S-43	William Klenbush	PINE MONEHAN	
S-44	George L.K. Morris	ENTANGLEMENT, 1953	
S-45	Max Weber	TALMUDISTS	
7	41 x 45 x 36	39	365 lbs.
S-48	Paul Burlin	FOR THE LOVE OF A CAT	
S-49	Carroll Cloar	BANDESMAN	
S-50	Jimmy Ernst	ALMOST WHITE	
S-51	Niles Spencer	THE NEW ICE PLANT	
S-52	Georgia O'Keeffe	DARK PAINTING	
S-53	Jack Levine	AID TO DIGESTION	
S-54	Jack Levine	FIRST DRAFT FOR GANGSTER'S FUNERAL	
S-55	Charles Denuth	NOSPHRAS M'EGIOP	
S-56	Joseph Stella	SELF PORTRAIT	
S-57	Charles Sheeler	WIND, SEA & SAIL	
8	35 x 62 x 47	60	575 lbs.
S-80	Stuart Davis	CIGARETTES	
S-81	Mark Tobey	RUSHLIGHTS	
S-82	Stuart Davis	COMPOSITION WITH WINCH	
S-8283	Georgia O'Keeffe	GATE OF ADOBE CHURCH	
S-84	John Marin	FANTASY-SMALL POINT, MAINE	
S-85	Charles Denuth	DISTINGUISHED AIR	
S-86	Arthur G. Dove	CONNECTICUT RIVER	
S-87	Preston Dickenson	STILL LIFE WITH COMPOTE	

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22, N. Y.

WILL BE CLOSED DURING

JULY AND AUGUST

YOUR COMMUNICATION WILL RECEIVE ATTENTION  
AFTER WE REOPEN ON SEPTEMBER 3rd.

For business reports I would much appreciate a reply to the communication mentioned above at your earliest convenience.

*Anna Gillespie*  
(Mrs. John Gillespie)  
*Secretary to Mrs. Helm*



Oct 1, 1963

Down

32 East 51st Street

New York City, New York

Dear Sir:

Enclosed is a sampling of photographs of my sculptures. I'm writing to inquire whether or not you would wish to see other photographs of my present work, or the works themselves.

Sincerely,

*Seymour Gresser*

Seymour Gresser  
5810 64th Avenue  
Riverdale, Maryland

*Just cd  
8/17*

rior to publishing information regarding sales transactions, the artist and publisher are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

*ad* ~~ad~~  
1217 Inwood Terrace  
Jacksonville 7, Florida  
July 21, 1963

Downtown Gallery  
Edith G. Halpert, Director  
32 East 51 Street  
New York City, N. Y.

Dear Miss Halpert:

Enclosed is the catalog of a show now at the  
Butler Institute of American Art in Youngstown, Ohio.

The jury selected, from 542 watercolors, one  
of my tempera and ink paintings.

I expect to be in New York City next month and  
would like you to see other of my similar paintings.

Let me know if you are interested and what time  
will be convenient.

Please return the catalog, if you will.

Yours very truly,

*M.C. Boettger*  
Mabel C. Boettger

Not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



July 24, 1963

Mr. George D. Culler, Director  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco 2, California

Dear George:

When I talked with Jim Foster today, I realized that August is just around the corner.

Since I don't know how to communicate directly with George Hellyer (although if I were a bright girl I would do so in care of the San Francisco Museum) I thought I would write to you directly -- incidentally, by choice. I am planning to arrive in Santa Barbara about two days before my talk so that I can attend to my so-called social affairs and get a California suntan before I appear on the dais on August 6.

As I wrote to you on May 13, I can be in San Francisco either Thursday the 8th or Friday the 9th, whichever is preferable.

It seems to be that it would be a nice idea to have an official letter from George Hellyer in addition to George Culler so that there will be no misunderstanding about the date and so that I can make my return arrangements accordingly. I would prefer the 8th, as I want to get back to Connecticut and finish my so-called vacation in the New England woods. It would be nice if I can get word from either George, or both, very shortly so that I can make my transportation arrangements well enough in advance. Won't you please use my Connecticut address, which is Eden Hill Road, Newtown, Connecticut. However, all mail addressed to me at the Gallery reaches me willy-nilly.

I look forward to seeing you and have a repeat of the personally conducted tour of San Francisco.

As ever,

EGH:s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

*Comm*

July 19, 1963

Mrs. Edward S. Rice, Jr.  
Chairman, Art Committee  
The Guild Hall  
East Hampton, New York

Dear Mrs. Rice:

Since the Gallery is closed during July and August, the letter from Enez Whipple was forwarded to my Connecticut address. I have found it on my return from a visit to New York. Thus, the Stuart Davis was included in the delivery to the Home Sweet Home Moving Company.

You may either return this painting or pick up a late example which we now have available as several of his recent paintings were returned from major exhibitions. If the latter, please phone me at Newtown, Connecticut, Area Code 203: 426-4508.

I hope your show will be a great success.

Sincerely yours,

EGH:mel



July 31, 1963

Mr. James W. Foster, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Jim:

Your letter just arrived in time for a dictated reply. In the same mail I received my plane ticket and now I can give you exact details. I'm leaving on August 3, TWA Jet No. 9, 12:30 p.m., arriving in L. A. at 2:50. My first plan of making a plane connection to S. B. entailed checking in at the terminal at 7:30 a.m.--God forbid. And so when Fred Wight ~~found~~ suggesting that he meet me in L. A. and drive me to S. B., I agreed with alacrity. He did have in mind a stopover and so I hope that Esther's party will not start at the formal hour of five.

Between a feather in my cap and a shawl over my head, this dame should have an Indian Ball. Can't wait to see you.

As ever,

WCH:mel

*Phoned*

July 11, 1963

Mrs. Edith Halpert, Director  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

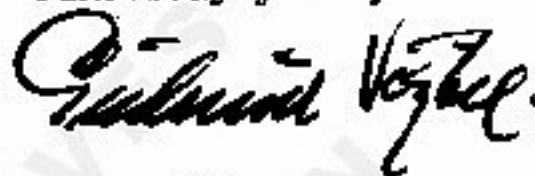
I hope you don't object to little letters like this while you are relaxing. It least it is no great problem and there is certainly no hurry about it.

I keep coming across the name Nathan Chaikin, of New York, I believe, as one who has sold this museum a number of prints. Do you happen to know anything about him?

I have been to the Regenstains several times and still admire both the Zorach which I know so well and the beautiful Weber.

With best regards,

sincerely yours,



Gudmund Vigtel  
Head of the Museum

EV:kb

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



SAM HUNTER, DIRECTOR

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

August 2, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I am enclosing a list of photographs we borrowed. Tom will plan to see you after August 13 and we will certainly be happy to give you more time if you wish, for a statement which, I believe, would enormously enhance the catalogue.

Sincerely,

  
Sam Hunter

Enc.  
SH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 30, 1963

Mrs. Dalzell Hatfield  
Dalzell Hatfield Galleries  
Ambassador Hotel  
Ambassador Station Box K  
Los Angeles 5, California

Dear Ruth:

What a wonderful, brave woman you are!  
I think your letter is a model of love  
and fortitude and I think the best  
monument to one of the finest people I  
have met is your continuity of the  
Gallery.

We all share your loss and you know that  
I will do anything in the way of co-  
operating with you. On my way to the  
airport for my California trip, I will  
stop off at the Gallery to select the  
two watercolors for your show. I  
sincerely hope that I will see you in  
Santa Barbara where I will stay at the  
Biltmore.

Affectionately,

EGH:mel



July 23, 1963

Mr. Zero Mostel  
225 West 86th Street  
New York City,  
New York

Dear Zero Mostel:

When I received the list of exhibitors who will participate in the exhibition, VISUAL ART BY PERFORMING ARTISTS, I was utterly chagrined to find that your name was not included; therefore, I am writing you a personal note in the hope that you will participate in this exhibition which I agreed to have at the Gallery in September. After all, you are an 'old pro' (I mean in time, not in age). While I slipped up on you during the W.P.A. days, I think one slip of this kind is enough. How about it? Lloyd Goodrich and Jack Gordon of the Whitney Museum were equally disappointed in not finding your name on the list.

The announcements will not be mailed until about mid-August, but should love to hear from you long before then. The Gallery is closed during July and August, and my Summer address is -- Eden Hill Road, Newtown, Connecticut.

I look forward to hearing from you. Best regards.

Sincerely,

EGH:s

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DALZELL HATFIELD GALLERIES

FINE PAINTINGS · SCULPTURE

AMBASSADOR HOTEL

AMBASSADOR STATION BOX K

LOS ANGELES 5

July 26, 1963

Miss Edith Gregor Halpert  
Eden Hill Road  
Newton, Connecticut

Dear Edith:

I have to report the very sad news that Dal passed away on July 13th, shortly after he had written you. He was fine on both the 4th and 5th of July, when we went to the beach club and to the opening night of the ballet in the Bowl. But on the 6th, he became nauseated and the nausea continued until the 7th, when the doctor started treating him for simply a stomach upset. On the 8th, he developed violent pains, and we rushed him to the hospital for x-rays, but the x-rays showed no ulcer of the stomach, which the doctors had suspected. However, a few hours later, they realized that there had been a rupture of something because Dal developed peritonitis. They couldn't make an exploratory operation because of the peritonitis, but finally they did get the problem controlled and it looked as though they would be able to get him in a condition for a later operation. However, on the evening of Friday, the 12th, he took a turn for the worse and passed away on Saturday morning. Enclosed is a clipping from the Los Angeles Times.

It is, of course, the greatest tragedy of my life and a tragedy as well for the gallery because his personality, knowledge, and sales ability cannot be replaced. However, I suppose I should be thankful for the 37 years of a completely happy, interesting, and stimulating life we had together.

We are going to continue the gallery and since Dal had planned all the shows up until January 1st, 1964, we are carrying through his schedule of shows. While our International Water Color Exhibition has been postponed due to his death, we are opening it about the 10th of August. Therefore, if you could send a John Marin and a Dove water color for the exhibition,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Comm.*

July 19, 1963

Mr. Joel M. Steinberg, Secretary  
Mobile Galleries Company  
3 Korwel Court  
West Orange, New Jersey

Dear Mr. Steinberg:

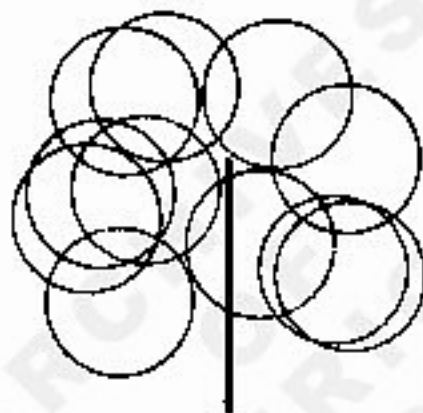
Your letter reached me in Connecticut yesterday when I returned from a trip.

I am somewhat confused in connection with your project as I have no knowledge of the Mobile Gallery Company *and* I don't know just how this organization functions. If you could write me in some greater detail, I might be in a better position to co-operate with you. However, I can advise you immediately that there are no paintings by Stuart Davis available for sale as <sup>my</sup> output is extremely limited and we are obliged to concentrate largely on museums. By the same token, we have very few paintings by Shahn but there are a number of drawings in our inventory at present. It would be much easier for us to work with you if you would extend your policy to younger artists of qualities.

Frankly, I have become greatly embittered by the Sears Roebuck project which changed from the original plan outlined to me and I want to be sure that I agree with your over-all idea. Because so many unfortunate situations have arisen in the art world during the past five years, I have been forced to watch my step for the benefit of the artists. If you wish, you may reach me by phone at my summer address--Eden Hill Road Newtown Connecticut; the number is Area Code 203: 426-4508.

Sincerely yours,

EGH:mel



BOSTON ARTS FESTIVAL/31 NEWBURY STREET/BOSTON 16, MASSACHUSETTS/COMMONWEALTH 6-1160

July 16, 1963

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Attention: Mrs. Edith Halpert:

Boston Truck will be delivering the  
two bronze sculptures by William Zorach--  
"Victory" and "Moses"---Wednesday, July 17 or  
Thursday, July 18.

Thank you very much for lending them  
to our 1963 Boston Arts Festival. The thousands  
of persons who visited the exhibition enjoyed  
seeing work by the jurors. We were especially  
pleased that Mr. and Mrs. Zorach were able to  
come down from Maine to it one day.

Most sincerely,

*Barbara Page*  
Barbara Page  
Art Associate

HONORARY CHAIRMAN, MAYOR JOHN F. COLLINS / CHAIRMAN, NELSON W. ALDRICH / CO-CHAIRMAN, EDGER P. SCHNABEND  
VICE CHAIRMAN, JEROME M. ROSENFELD / PRESIDENT, GEORGE S. RICHARDSON / VICE PRESIDENT, MRS. FRANCIS L. LALLY  
TREASURER, ROBERT S. SWAIN, JR. / SECRETARY, ELLIOT L. KAPLAN / DIRECTOR, ALISON B. DEY EVANS

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 50 years after the date of sale.



July 11, 1963

Miss Katherine Gamble, Director  
Montclair Art Museum  
Montclair, New Jersey

Dear Katherine:

I am sorry not to have been able to talk with you again before you departed for Maine but the last week you were at the Museum things were very hectic at the gallery and I did not get the opportunity to do so.

I will endeavor very shortly to send you a list of possible Marin selections with names and addresses of the collectors for your forthcoming Marin Show in February. I hope to get this off to you sometime next week. As time goes on I will no doubt have some more ideas of which I will inform you.

I think the idea of pointing up several important examples having to do with New Jersey is a very good thought in regard to the exhibition. When you return from Maine we can spend some time together going over photographs and make a final selection. Please let me hear from you and send along your Maine address. I will be in Maine during the month of August and I don't think you are located too far from us. Maybe we can get together in Maine.

Hoping you are having a fine summer,

All the best,

John Marin, Jr.

Norma says "Hello".

JMW:rk

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

AF A  
July 30, 1963

Mr. Bradley Smith  
Assistant to the Director  
Shelburne Museum  
Shelburne, Vermont

Dear Mr. Smith:

As I advised you, I expected two members of the Press last weekend. I read your letter and showed them photographs of the Earl of Shelburne. In both instances, I received the same reply that there is no way of fitting in the story within an art column. And I could get no advice as to how to approach this matter from a news angle in the New York papers.

I cannot tell you how sorry I am to be such a complete flop in this matter. Try me again some time.

While I would love to have these photographs of the handsome young man, I'm returning them to you for further use. My best regards.

Sincerely yours,

EGH:mel  
Enc.



July 11, 1963

Mr. Robert Tobin  
Oakwell  
San Antonio, Texas

Dear Robert:

Many thanks for your check. Now I can pay the  
taxes on my summer home and have something over  
for the feed bill.

Why I'm really writing you during my vacation is  
to tell you how happy I was to read your reaction  
to the Weber acquisition. Such enthusiasm is always  
music to my ears and makes my 18 hour day (except  
July and August) worthwhile.

If you should be coming up North during the summer,  
I hope you can take time out to visit me in my  
pre-revolutionary house, which I adore and which I  
love show off. The address is Eden Hill Road,  
Newtown, Connecticut and my telephone is Area Code  
203: 426-4508. I would be so delighted to see you.

As ever,

BGH:mal

July 15, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

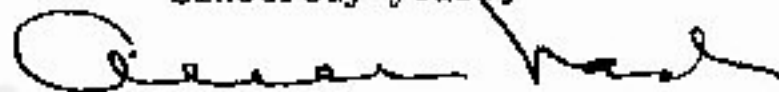
Until the beginning of July I was the director of the Osgood Gallery, 137 West 55th Street. Because of uncertainties regarding the future of the gallery I am now looking for a new position for the fall.

I have had a number of years experience in the field both in New York and London. Prior to becoming the director of the Osgood Gallery I was associated with the Contemporaries, 992 Madison Avenue, The Edward MacDowell Association, which administers the colony in New Hampshire and for a period while studying art in London, with the Manover Gallery.

If you have any vacancies in your staff for the coming season, I would appreciate your consideration of my qualifications.

I would be happy to meet and discuss this matter with you at any time.

Sincerely yours,



Alice Nash

Alice Nash  
90 Charles Street  
New York 14, N.Y.  
AL 5-2354

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# IRISH EXHIBITION OF LIVING ART

PATRONS: A. J. MCCONNELL, M.A., SC.D., PROVOST, TRINITY COLLEGE, DUBLIN; MICHAEL TIERNEY, M.A., D.LITT., PRESIDENT, UNIVERSITY COLLEGE DUBLIN; DR. THOMAS MAC GREEVY, DIRECTOR, NATIONAL GALLERY OF IRELAND; DR. GEORGE FURLONG.  
SECRETARY: R. KYLE KNOX, RATHGAR LODGE, HIGHFIELD ROAD, DUBLIN. TEL. 907128.

10 July 1963

Dear Sirs,

As requested by Mr. J. J. Sweeney, we wish to confirm that the painting

"It Was Yellow and Pink, III" by Georgia O'Keeffe \$9,000.00

has been insured as from the 25th of June, until returned to you, by "London, Liverpool and Globe Insurance Company" of Dame Street, Dublin, and the painting will be returned to you the second half of September as per our agreement with Mr. Sweeney.

The committee are most grateful for your generosity in this matter which is most important for this country as no important American artist has previously been shown here, and none are on show in our public galleries.

A catalogue will be forwarded as soon as they are printed.

In Downtown Gallery  
32 East 51 St  
New York 22

*John Ryan*  
Secretary

PRESIDENT: NORAH MCGUINNESS.  
COMMITTEE: PATRICK COLLINS - ELIZABETH CURRAN - GERARD DILLON - R. R. FEGIS - REV. JACK HANLON - HILARY HERON - OISIN KELLY  
MICHAEL SCOTT, P.R.I.A. - PATRICK SCOTT - TERENCE DE V. WHITE - ANNE YEATS.

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NY

July 11, 1963

Mr. Abner D. Goldstine  
Union Bank  
Wilshire Boulevard at Western Avenue  
Los Angeles 5, California

Dear Mr. Goldstine:

Your letter was forwarded to me at my  
summer address.

Since the mailing charge will not  
exceed \$5, I will arrange to have the  
serigraphs by Shahn sent to you on  
approval when I next stop off at the  
Gallery. This will be attended to  
within a week or so unless I hear  
from you to the contrary. My summer  
address is Eden Hill Road, Newtown,  
Connecticut.

Sincerely yours,

EGH:mel



DR. IRVING LEVITT  
2833 NORTH CAROLINA DRIVE  
SOUTHFIELD, MICHIGAN

July 22, 1963

Dear Edith,

I want to thank you again for the brief, but really thrilling, opportunity to see your beautiful paintings. The two marines you forwarded are just lovely, and of course, we plan to keep them. Enclosed is check for \$1,500, and I'll continue to send payments until it is completed.

Take care of yourself; have a wonderful summer. I hope we can visit you in the fall. Regards to John, Jr.

Sincerely,  
Dr.

# FINE ARTS CONSERVATION LABORATORIES, INC.

305 East 47th Street New York 17, New York Telephone: PLass 8-3030

\*\*\*\*\*  
\*\*\*\*\*

George A. Douglass, Jr.  
Director

July 11, 1963

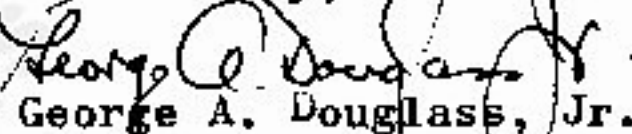
Downtown Galleries  
32 East 51st Street  
New York 22, New York

Dear Sirs:

Painting: "Composition Around Red" by Sheeler, oil on canvas, 26"  
x 33", owned by the State University of Iowa.

Albert R. Lee & Co. has authorized us to make necessary restorations.  
We assume that it is in order that we proceed with the work.

Yours truly,

  
George A. Douglass, Jr.

GAD/hh

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# THE AMERICAN CHURCH IN PARIS

IV - YASROD 1400 20

1945/12/15

MARTIN V. B. SARGENT  
MINISTER

LET - INVITED 28-20 01-20

Dear Miss Belmont,

His work, in a retrospective sense, being as thorough as job as possible on the history of his development as a painter, and the meaning of his work. For those of us engaged in a similar search for meaning. If the Paris gallery would cooperate with us in this, it might turn out to be a good thing all around. I am to see the Rattners again in September, when we return from vacation, to make some definite plans, if possible, and have asked her to bring back from NY a concrete list of works available to us, shipping costs, etc. I am to answer two of your questions. The gallery-theatre is roughly 50' wide, 75' long. It is divided one side by a hallway, painted slightly off-white, of huge floor-to-ceiling windows. The building is heavy, display panels about 45' long capable of being arranged in any way. There is plenty of room for glass-covered display cases for such things as notebooks, a projector, a room and full sized stage screen for the movie, etc. I am to direct access from the Church garden. We'll have to work on artificial lighting. This is a new program, we have no budget. About 2000 to play with, but this is for a year's programming. I am sure we can get some idea of the costs, we will have to raise the necessary extra funds. I'm sure we can do it.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Charles Maurice, Earl of Shelburne, arrives at Shelburne, Vermont, for 200th anniversary celebration August 14, but the celebration is from August 16, 17, 18. Town is going all out to entertain the 23 year old Lord Shelburne with fireworks, street dancing, parade with old carriages and horses, beef barbecue on the commons, sailing and pageant. Town raised money for his flight over. Miss Vermont who will also attend the festivities has a good chance of being crowned Miss America in 1964. It is hoped that Governor Philip Hoff will be here. The Earl's father is the Marquess of Lansdowne, Minister of State for Colonial Affairs, who won Croix de Guerre and Legion of Honor while serving with Free French in World War II. Family dates back to 12th century. The Earl of Shelburne was born 21 February 1941. His mother is Barbara, daughter of Harold Stuart Chase of Santa Barbara, California. He served as honor page to the present queen and is an officer of the Royal Wiltshire Yeomanry. He's really handsome, and all the eligible young gals of Shelburne are already swooning as are the old biddies. Hope this is what you want.



ARA  
**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

12 July 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I was very much interested in your letter mentioning the possibility of disposing of some of the materials which you have not offered before from your private collection. As you know, we are always interested in quality things that compliment and enhance the materials already in the collection and there are a number of paintings that I recall from your collection that would be of interest to us.

I hope to be in New England at the very end of July and beginning of August, if you will let me know the exact date that you are going to the West Coast I will arrange to arrive before if you can see me then.

I will look forward to hearing from you and most particularly to seeing you in the very near future.

Best,

May

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Henri Gadbois,  
Chairman, "The Three Ages"

July 24, 1963

- 2 -

Meanwhile, all correspondence addressed to the Gallery will be forwarded to me at my Summer address. I look forward to hearing from you.

Sincerely,

EGH:s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

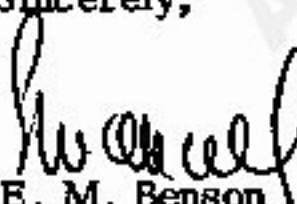
July 10, 1963

Dear Edith,

Tell me whether the enclosed transcript of your remarks is acceptable in its present form.

Sorry to have held you up this long.

Sincerely,

  
E. M. Benson  
Dean



Philadelphia  
Museum College of Art  
Broad and Pine Streets  
Philadelphia 2, Pa.  
K. Ingsley 6-0545

Mrs Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

*Corcoran*  
August 1, 1963

Mr. Arthur Freeman  
10 East 40th Street  
New York, New York

Dear Arthur:

Once again I must bother you with my problems.

I'm now attaching all the papers relating to the last mess at the Corcoran Gallery, including the latest one--  
The Tango by Nadelman.

In addition, I have two claim forms which I am sending you as well. While I went to school, I can't seem to figure out where in the deuce I sign these documents. I'm prepared to accept the settlement in each instance.

Because I'm leaving for California at the crack of dawn on Saturday, I'm sending all these papers to you by messenger. The only two that are urgent are to Owen and to Albert Lee. If you can put a cross on the line where I sign, I will do so, but it also occurred to me that the bank will be closed and I have no way of getting to a notary. In any event, won't you please call me while the messenger is at your office (if you are at your office). Many thanks.

I hope to see you and Ethel out in Newtown after I return from California about the 11th of the month.

Sincerely yours,

EGH:mel

Enclosures: To: Mr. Gudmund Vigtel 5-2-63  
Mr. Donelson Hoopes 6-10-63, 7-31-63  
6-24-63  
From: Mrs. Mary Forbes 5-9-63, 6-7-63  
Mr. Donelson Hoopes 7-12-63

Two Claim Forms



14  
Pina

PHOTOGRAPHS FROM DOWNTOWN GALLERY

Stuart Davis: Sweet Caporal, 1922, oil, 18½ x 20"

New York Mural, 1932, oil, 4 x 7'

Arthur G. Dove: The Critic, 1925, collage, 12½ x 19"

George Gershwin's "Rhapsody in Blue II", 1927, oil  
on illustration board and metal, 13 x 18½"

Charles Dumuth: The Purple Pup, 1918, watercolor, 10½ x 8"

Maraden Hartley: Forms Abstracted, 1913, oil on canvas, 39½ x 31-3/4"

John Marin: From Deer Isle, Maine, 1921, watercolor, 19½ x 16¼"

Trolley Car Descending, Weehawken, New Jersey, 1918, water-  
color, 26-5/8 x 21½"

Georgia O'Keeffe: Cerise and Green, 1917, watercolor, 9 x 12"

Max Weber: Burlesque #2, 1909, oil, 14 x 20"

Interior Stairway, circa 1916, pastel, 19 x 25"

La Parisienne, 1907, oil, 39 x 32"

Leaning Figure, 1910, oil on board, 25 x 19"

William Zorach: Yosemite Falls, 1920, oil, 16 x 31"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 11, 1963

Mr. Warren M. Robbins  
530 Sixth Street, Southeast  
Capitol Hill  
Washington 3, D. C.

Dear Warren:

I'm just beginning to thaw out after the toughest season I've yet experienced. But Newtown always does wonders for me and before long I should be functioning as a human being--good, bad, or indifferent.

Many thanks for sending me the Douglass autobiography, which I will read later in the summer when more recipient to literature, etc. I did read the other material you sent me and was greatly impressed. We are creating a better cultural image than we have enjoyed in the past.

Joy Weber went off on her virgin trip to Europe. I was delighted that she finally managed to get away from a most possessive family and is finally on her own with many exciting experiences ahead--I hope.

Just to prove that I have not given up the State Department entirely, I have agreed to address the group of 20 "Ambassadors" scheduled to travel through the Soviet Union with the American Graphics Exhibition. That this is giving my all to the U. S. A. is proven by the fact that I will be at the Museum of Modern Art on next Monday promptly at 10:00 a.m.

Incidentally, I received a very charming letter from Lucius Battle officially thanking me for the loan, etc. I also received the Getlein article which you were good enough to enclose. I subscribe to the New Republic, but evidently slipped up on that issue.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CONTEMPORARY ARTS ASSOCIATION • 6045 FANNIN STREET • MOUNTAIN VIEW, TEXAS

July 16, 1963

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

As the recently appointed chairman for "The Three Ages" exhibition, I certainly agree it is time for Museum visitors to be allowed to see more than just fads. We feel an exhibition should be a deeper experience to the individual. The artists you represent, with their rich backgrounds can give greater meaning to an exhibition of development of an artist's work.

Since we are most anxious to include this exhibition in this year's calendar, (March 5 to March 29, 1964). I would like to state our proposals and hope you will be in agreement.

1. We would like you to select the paintings for this exhibit, since you have close contact with the artist's work. If you will make the selections, would there be a fee involved?
2. Comparing pick-up, crating, shipping and insurance charges on former shows, we have set a budget of \$2,000 for this exhibit to include the above plus installation and catalogue. The installation will be simple and in taste with emphasis placed on the work. The catalogue will be of a quality comparable to your exhibition of 1962.
3. We would like to include work illustrating early, middle and late periods of the artists listed. We would prefer a painting completed within the last five years by the artists who are still living. There is space for 30 to 40 paintings.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

If you would be so kind as to  
look this up for me. My recol-  
lection is that we made the pur-  
chase around 1957.

Thank you for your trouble -

Ruth Brown

(Mrs. William H. Brown)



rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

2

July 20, 1963

Dear Adam:  
When I returned from an errand in New York, I found your cryptic note on my table. No indication as to what it was about. I had taken it for granted that it was a note from you, as I am leaving for the West Coast shortly. And use the above address.

Best regards to the family.  
Sincerely,  
-index-

P.S. Needless to say, the above is not a public-  
ation, but if you are correct, you can depend on my full support.

The responsibility of the above is not a public-  
ation, but if you are correct, you can depend on my full support.  
The two recent exhibitions I mentioned above were most interesting, as generally expressed. After all, there is no excuse for spending the Museum of Modern Art, the Guggenheim, Whitney and the 100 or more so-called Avant-Garde galleries populating in New York. That is their function and very well.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 31, 1963

Mr. Sam Hunter, Director  
Poses Institute of Fine Arts  
Brandeis University  
Waltham 54, Massachusetts

Dear Sam:

The daily mail that reaches me here has just made it impossible to do anything in relation to an article or whatever. I am leaving for California on Friday and will be back about the 13th of August. If the deadline carries into early September, I can still get the material to you. Also, perhaps Tom Garver can visit me in Newtown late August so that we can go over some of the material together.

It was such fun working with you and him and I was delighted with your enthusiasm and look forward to an exciting exhibition and a brilliant catalogue. John forgot to give me a list of photographs he delivered and if it isn't too much trouble, perhaps your secretary could send me a list so that we may fill in some of the important gaps before you go to press.

Have a grand vacation. My best to you and your wife.

Sincerely yours,

EGH:mel



Mrs. Edith Halpert  
July 18, 1963

(2)

Bess Myerson  
George Maharis  
Richard Boone

Douglas Fairbanks  
Jack Paar

In addition, the following are working on paintings which they hope will be ready in time for the show:

Ray Bolger  
Paul Anka  
Orson Bean  
Jack Carter  
Eydie Gormé  
Dr. Joyce Brothers

Mary Healy  
Peter Lind Hayes  
Garry Moore  
Art James  
Victor Borge

Also, Rogers & Cowan's office in Hollywood today began canvassing these performers:

Raymond Burr  
Eve Arden  
Milton Berle  
Jack Benny  
Don Knotts  
Mary Tyler Moore  
Danny Thomas  
Fred MacMurray  
Steve Allen

Dick Van Dyke  
Vince Edwards  
Polly Bergen  
Andy Griffith  
Donna Reed  
Lee Cobb  
Pat Carroll  
Rod Serling  
James Arness

Official hostesses for the show will be Arlene Francis, Peggy Cass, Betsy Palmer, Dina Merrill, Sally Ann Howes, Dorothy Kilgallen, Joan Fontaine, Bess Myerson, Betty White, *Kitty Carlisle*.

Carol Channing will perform and Abe Burrows is expected to do an act of his own in addition to accompanying Carol at the piano.

I think, Edith, this pretty much covers the situation. I have told everyone concerned that the art has to be in our hands not later than Friday, August 16. Incidentally, a number of paintings have already come in to our office.

If you will be in New York any time next week, why don't

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

July 12, 1963

METROPOLITAN 9-3211

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

The news I received upon my return from Belgium is somewhat discouraging. I refer, of course, to the outcome of your and Mr. Baum's sessions with the Internal Revenue Service people. This is intensified for me since everything sounded fine for the prospect of the collection and I was firmly convinced that everything was coming along smoothly. At any rate, that is what I gathered when we spoke last time in New York after your meeting with Mr. Caplin. Thus, it was a great shock to get the news that the IRS was not seeing eye-to-eye with you after all.

You have labored mightily and long getting together all the facts and figures and I sincerely wish you to understand that I appreciate all the time and effort you have so unselfishly expended on this great idea to give your collection to the people of Washington and the nation.

I feel that I can sympathize with your anguish over the law's delay, since my experience with the military has taught me a few things about bureaucracy. However much experience I have had, I shall never get used to it.

While I am off for a vacation now, I want to assure you that the Corcoran and I do not intend to give up our efforts to secure your collection for Washington. There is too much at stake and the collection is far too vital to the Gallery and the country. Don Hoopes has spoken to you about the possibility of working something out on the corporation aspect of the intended gift, since it is the corporation aspect that presents the problem. I feel sure that other avenues must be explored, and, while I realize that your attorneys have looked long and hard, I believe the Gallery should have your permission to look into further possibilities. Would you give us your permission to engage a tax lawyer at the Gallery's expense?

You have had a long, successful and (I am sure) exhausting season and I hope you will be able to get a chance now to relax in the country. When you feel up to it, please drop me a line and let me know your thoughts in this matter.

With deep appreciation, I am

Sincerely yours,

*Bill*

Director

HWW:cgs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



SCHULMAN & BRESSLER

COUNSELORS AT LAW

JOHN SCHULMAN  
MARTIN BRESSLER

*Sent 7/21/63*

HANOVER 5-2880

FIVE HANOVER SQUARE  
NEW YORK 4, N. Y.

July 18, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I have received your letter dated July 3, 1963, for which I thank you.

In your letter you refer to a Mr. Straus as having written you that no permission was given to reproduce any of the Ben Shahn drawings. Was Mr. Straus the purchaser of the drawings from you? If so, could you tell me how many of the Shahn drawings he purchased, and the price paid for these drawings.

It is also essential that if Mr. Straus was the purchaser of the drawings that I know his full name, his present address, and the date of the purchase. If someone other than Mr. Straus purchased the drawings, I need the same information regarding such person.

In your letter of June 28, 1963 you state that you have not seen the advertisement which gave rise to Mr. Shahn's lawsuit. I enclose a copy of such advertisement herein. It will be helpful if you could inform me whether the original of such advertisement was one of the drawings sold by your Gallery to the purchaser.

I trust that you are having a most enjoyable summer, and perhaps we can meet to discuss this matter more fully when you return.

Very truly yours,

*Martin Bressler*  
Martin Bressler

MB:ES  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 31

Dear Edith:

Francine & I would be delighted to see you in Newtown in your pre-revolutionary house. Dinner is much preferable for me because I work only in daylight & need it all! So if you will let us know when you return what evening is good for you, we will come with great pleasure.

Don't forget if you have my phone number -  
UN 8 2653.

All the best -

Cornwall Bridge  
Conn.

Cleve  
Gray  
Tues - 20th



Mr. Lloyd Goodrich

-2-

July 10, 1963

Definite acceptances for the art show have come in from the following:

Abe Burrows  
Carol Burnett  
Kaye Ballard  
Carol Channing  
Hugh Downs  
Arlene Francis  
Joan Fontaine  
Fred Gwynne  
Sketch Henderson  
Anna Jackson  
Eli Wallach  
Dorothy Kilgallen  
Beatrice Lillie  
Bess Myerson  
George Maharis  
Darren McGavin  
Tony Perkins  
Artie Shaw  
Susan Strasberg  
Peter Ustinov  
Monique van Vooren  
Kyle Rote  
Richard Boone  
Henry Fonda  
Van Johnson  
Durwood Kirby  
Alan King  
Peter Cook

The following are working on paintings, which they hope to complete in time to enter:

Paul Anka  
Ray Bolger  
Orson Bean  
Jack Carter  
Nerv Griffin  
Edyle Gorme  
Mary Healy  
Peter Lind Hayes  
Garry Moore  
Art James  
Victor Borge  
Jack Paar  
Clifford Odets, among others.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AF A

SHELburnE



MUSEUM

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELburnE, VERMONT

Office of the Director

Burlington, UNiversity 2-9646

August 1, 1963

Mrs. Edith Halpert  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Please never consider yourself a flop in any respect. You have always been an excellent friend of this Museum's, and your attempts to interest someone in our Lord Shelburne project indicates your loyalty to us. This is a deliberate bouquet which I have tossed at you.

Good luck to you on your speaking tour. Hope that we shall see you at Shelburne again. With utmost appreciation and every kind wish,

Sincerely yours,

Bradley Smith  
Assistant to the Director

BS:cc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July 23, 1963

William B. LaVenture, Esq.  
REYNOLDS, RICHARDS, ELY & LAVENTURE  
68 William Street  
New York 5, New York

Dear Mr. LaVenture:

Your letter was forwarded to me at my Summer home, as the Gallery is closed during the months of July and August.

However, I have sent a note to the residence of my book-keeper in the hope that she has not as yet left for her California vacation and, if so, would make up the report of the outstanding sums due to Charles Sheeler. During the past two years, he had asked me not to send him any money as he has been receiving some outside income in addition to his dividends. I explained to him previously that we made an arrangement many years ago with the help of the then Secretary of the Treasury Morgenthau permitting us to spread the artist's income over a period of years in order to control the tax in all instances where the income varies so consistently. Although Sheeler was aware of this during the entire period, I don't think he quite understands it now. In any event, this five year spread has recently become law in relation to income from works of art and this presents no problem at any time. Whatever sums he may receive during this calendar year will be sent to him whenever he or you make the request based on the report which will be sent to you as soon as the book-keeper prepares the statement.

Any future mail will reach me if addressed to the Gallery in New York.

Sincerely,

EGH:s

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of death.



use to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Santa Barbara Museum of Art

Date July 12, 1963

Received from: THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

The following:

⑧ Cuts as follows.

- ✓ Arthur J. Dove: George Gershwin's "Rhapsody in Blue" 1927
- ✓ Charles Sheler "Wind, Sea and Sails, 1948"
- ✓ Stuart Davis "Hot Still Life for St. Charles, 1940"
- ✓ Max Weber "The Trio" 1949
- ✓ Yasuo Kuniyoshi "Little Joe with Cow" 1923
- ✓ John Marin "Sunset, 1922"
- ✓ William Zorach "Victory 1952" "Bronze"
- ✓ Don Shalen "World's Greatest Comics" 1946
- ✓ Georgia O'Keeffe "In the Patio No 9, 1950"

~~Delivered to~~ Mr. James W. Foster, Jr.  
Taken by: Santa Barbara Museum of Art

Date

By

James W. Foster, Jr.

Signed:

Received from: THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York



Mr. George A. Douglass, Jr.  
Director  
Fine Arts Conservation  
Laboratories, Inc.

Not to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

NOTE

STUDY

It is noted that the above information is for  
your information only and is not to be used for  
any other purpose. It is also noted that the  
information is for your information only and is not  
to be used for any other purpose.

- 3 -

FINE ARTS CONSERVATION LABORATORIES, INC.  
1015 15th St. N.W.  
Washington, D.C. 20005

1015 15th St. N.W.

July 22, 1963

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

Thank you very much for your  
note of July 19. I shall write  
Lieberman as you suggest.

With best regards,

Sincerely yours,

*Godmund Vigtel*  
Head of the Museum

GV:mc

Godmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



July 20, 1963

Mr. Frederick S. Wight  
University of California  
Los Angeles 24, California

Dear Fred:

Although I am on my vacation, presumably, I have been so overwhelmed with work that I did not have an opportunity to write to you earlier.

As a matter of fact, I don't have time to do so now, so I am merely enclosing the O'Keeffe list you requested--including oils, watercolors, and pastels.

As I hope to see you in Santa Barbara, we can continue the discussion regarding the Show as well as, I hope, more entertainment matters.

As ever,

ECH:mel  
Enc.

*See Encl. out*

## ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

July 30, 1963

Mr. John Marin, Jr.  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear John:

Since time is short on our catalogue deadline, I wonder if you could do us the great favor of ordering the following photographs, which I believe already exist with their negative numbers in your various albums:

Stuart Davis: Red Still Life, 1922, oil on canvas, 50 x 32"

Arthur G. Dove: Abstraction, 1914, pastel, 22 x 18"

A Walk, Poplars, 1920, pastel, 21½ x 18"

March April, 1929, pastel, 20 x 21"

October, 1935, oil on canvas, 14 x 70"

Charles Demuth: Cabaret Interior, 1917, watercolor, 8 x 11"

John Marin: Weehawken Sequence A, 1903, oil on board, 8½ x 11½

Related to Brooklyn Bridge, New York, 1928, oil on canvas,  
26½ x 30"

Georgia O'Keeffe: Black Spot No. 1, 1919, oil on canvas, 24 x 16"

Pond in the Woods, 1922, pastel, 24 x 18"

At the Rodeo, 1929, oil on canvas, 40 x 30"

Black, White and Blue, 1930, oil on canvas, 48 x 30"

Niles Spencer: Abstract Study, 1922, oil on canvas, 21½" x 18"

Joseph Stella: New York Interpreted, 1925, pastel, 12 x 8"

Max Weber: Rush Hour, 1915, oil on canvas, 36 x 30"

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.